Dear Colleague:

NON-LIVING COLLECTIONS
Summer, 2004

Enclosed please find sample narratives and schedules of completion from nine successful applications from the 2004 IMLS Conservation Project Support (CPS) grant competitions.

The attached samples were selected because they demonstrate how individual institutions with different conservation needs successfully developed projects that address those needs. We feel these narratives are logically and clearly presented, and give sufficient information to support the request.

INSTITUTE of MUSEUM and LIBRARY SERVICES

This packet contains nine samples that represent different types of conservation projects. They emphasize the overall institutional conservation perspective, the involvement of conservation professionals in all phases of the project, and the importance of the project as the highest institutional priority for collections care.

In addition, there are three samples of funded education components. We hope that these samples give you the impetus to partner with your staff educators to develop your own creative way to educate the general public about your conservation project.

The samples included in this packet are listed on the back of this letter.
No endorsement by IMLS of any personnel, conservation facilities, private firms, or conservation procedures and methods identified in the narratives should be assumed.

I hope that these sample narratives will be useful to you as models for structuring a proposal for your conservation needs. IMLS Office of Museum Services program staff is available at (202) 606-8539 or imlsinfo@imls.gov, and will be happy to discuss any questions you have as you develop your proposal.

The application deadline for the 2005 Conservation Project Support grant program is:

October 1, 2004

Applications for CPS are available from the IMLS Web site (www.imls.gov), or by calling us at 202-606-8539. We look forward to receiving your application.

Sincerely,

Mary Estelle Kennelly

Mary Estelle Kennelly
Associate Deputy Director for Museum Services
IMLS

Sample Conservation Projects: Non-Living Collections

Project Type	Museum	State	Award	Match	Project Budget	Discipline
General Survey	Country Music Foundation	TN	$9,750	$12,111	$21,861	$5,145,217 General
*Detailed Survey	Historic St. Mary's City	MD	$49,980	$59,904	$109,884	$2,526,672 History
Detailed Survey	New Castle Historical Society	DE	$7,875	$18,073	$25,948	$152,300 Historic House
Environmental Survey	Belle Meade Plantation	TN	$25,167	$25,838	$51,005	$1,475,535 Historic House
Training	San Francisco Museum of Modern Art	CA	$50,000	$50,000	$100,000	$18,474,533 Art
Treatment	San Diego Museum of Art	CA	$47,037	$244,183	$291,220	$9,622,500 Art
Treatment	Mariners' Museum	VA	$12,930	$12,930	$25,860	$5,639,307 Specialized
Environmental	Nebraska Historical Society	NE	$49,961	$89,790	$139,751	$5,246,562 History
Environmental	University of Oregon Museum of Art	OR	$50,000	$60,809	$110,809	$686,000 Art

Sample Education Components:

Museum	State	Education Award	Total Grant Award
Historic St. Mary's City	MD	$9,924	$59,904
Toledo Zoo	OH	$9,607	$55,759
Arizona State University Art Museum	AZ	$8,236	$22,423

Country Music Foundation
Nashville, Tennessee

Project Type: General Survey
MLS Award: $9,750
Match: $12,111
Total Project: $21,861
Museum Budget: $5,145,217

Country Music Foundation
IMLS CONSERVATION PROJECT SUPPORT
Application Narrative

1. What is the design of the project?

The Country Music Foundation (CMF), which operates the Country Music Hall of Fame and Museum, is requesting IMLS support to engage a professional conservation specialist (the Consultant), who will perform a general conservation survey of CMF's collections, the bulk of which are housed at the museum's new facility completed in downtown Nashville in May 2001. The specialist will also review materials stored at an off-site storage facility and the collections of two historic sites owned and operated by CMF: Hatch Show Print, a wood block poster print shop that has operated in Nashville since 1879, and RCA Records' Studio B, a recording studio that served as one of the city's major recording facilities from 1957-1977. To address, prioritize, and balance its varying preservation issues, the Consultant will work with CMF staff to amass data necessary to set goals and objectives for a revised, comprehensive plan for collecting and caring for a wide variety of materials.

The Consultant will lead a team consisting of CMF's senior curator and other curators responsible for various materials in the collection, and will work directly with CMF's vice president for museum services, who will serve as Project Manager in addition to her role as archiving expert. Each team member will help the Consultant survey and report on that part of the collection for which he or she is responsible; in addition, team members will assist one another as the work progresses, so that members will become better informed about conservation needs throughout the collection. Since CMF is increasingly integrating large, multi-media donations into its holdings, this sort of teamwork and cross-training is essential to the institution's curatorial functions. This approach will also prepare team members for assisting the Consultant in completing an internally consistent final report setting forth recommendations for future CMF conservation activities.

The general goals, objectives, and plan of work for the consultant and her CMF staff team members are based on recommendations detailed in *The Conservation Assessment: A Tool for Planning, Implementing, and Fundraising,* produced by the Getty Conservation Institute in tandem with the National Institute for the Conservation of Cultural Property. The project will include three phases:

PHASE ONE: GATHERING INFORMATION. May 15 -June 30, 2003

First, CMF staff will provide the consultant with requested information prior to her first site visit. This information will include a completed Pre-Visit Questionnaire from *The Conservation Assessment* and will garner data on numbers and types of items in the collection, their condition, and their environments. (See Pre-Site Visit Documents, in Supplemental Materials.) CMF staff respondents will include the the primary project team: the vice president for museum services (general conditions, manuscripts), the assistant librarian (recordings), the audio/video curator, the historian (oral history materials), the photographic curator, the preparator, the director of exhibits, and the Hatch Show print manager. Although not part of the primary team, the facilities manager, the special events coordinator, the museum store manager, and personnel responsible for on-site food service will also provide information to the Consultant. The Consultant will be available by telephone to discuss the pre-visit information and any other questions raised by staff or by Board Members who serve on the board's collections committee.

The Project Manager will work with the Consultant and CMF staff to prepare an agenda for surveying each component of CMF's collections and operations prior to the consultant's site visit, so that interviews with staff can be scheduled and materials retrieved. Agendas will be based on The Collections Assessment Guidelines from *The Conservation Assessment.*

During each site visit, the Consultant will use appropriate sections of the outline contained in the Collections Assessment Checklist in *The Conservation Assessment.* Time commitments by respective staff members will vary, and are reflected in the budget. The estimated time for the Consultant's pre-museum work, site visits, and meetings is as follows: one day for examination of pre-visit data and preparation for staff training; four days for site visits at the main museum building; one day for visiting Hatch Show Print, RCA Studio B, and the off-site storage facility; and one day for staff training.

PHASE TWO: ASSESSING INFORMATION. June 30-August 15, 2003

The Consultant will develop a draft survey report, which the Project Manager will circulate to team members and other appropriate CMF staff for review and comment. The Consultant may ask staff for additional information. The Consultant and CMF staff will discuss the draft report, resolve any conflicts in priorities that may emerge in the

process of surveying diverse materials and debating various possible approaches to conserving them, and staff will begin to outline goals, objectives, priorities, and methodologies for a new institutional conservation/collections management plan. The Consultant has allotted six days for Phases Two and Three.

PHASE THREE: REPORT AND RECOMMENDATIONS. August 15-September 15, 2003

The Consultant will finalize the survey report, prioritized for immediate, mid-term, and long-range implementation. This report will review CMF staff positions and duties and may make recommendations for additional staff and/ or training. The report will also recommend specific guidelines relating to the preservation of the collections. The Project Manager will lead staff in preparing a revised institutional conservation/ collections management plan based on the Consultant's final survey report. The final report and the revised plan will be reviewed and endorsed by CMF's director and submitted to the CMF board's Collections Committee. Staff will work with this committee on an ongoing basis to refine the plan and update CMF's collections management policy.

This work plan incorporates the best estimates by the Consultant and CMF staff for the time needed to complete their tasks while also executing other normal staff activities. It will also fulfill CMF's plan to finalize an updated collections management policy by the end of 2003. This period also dovetails with CMF's plans for renovation and improvement of existing storage areas at Hatch Show Print and at the off-site storage facility.

Threats to objects will be minimal. There is no ongoing construction. Using standard procedures, curators will pull selected objects for examination within secure stack areas, with minimal movement.

2a. What are the proposed conservation methods and why are they conservationally sound?

This project is a survey of conservation needs and does not include the execution of recommended conservation work. The project design reflects efficient and reliable methods based on *The Conservation Assessment.* CMF staff members follow standard safety precautions in retrieving and handling materials, which are stable and pose no hazards if handled correctly.

2b. Describe your rationale for the proposed training curriculum.

Using existing equipment and supplies, the Consultant will conduct a one-day training session for Museum Services staff. With assistance from CMF curators, she will review proper handling and storage techniques, as well as environmental monitoring. These training efforts will sharpen and improve the skills of Museum Services staff, who handle materials. In addition, she will make a fifty-minute presentation to staff from other departments about the importance of collections care. This presentation will educate other divisions about the work of Museum Services staff and make the entire organization more sensitive to the needs and costs associated with maintaining CMF collections according to the highest possible standards. The Consultant has conducted more than fifty surveys over the past twenty years; almost every survey has included a training component ranging from a few hours to five days.

3. What are the objects and structures that are the focus of this project?

Covering the period 1870-present, CMF's materials document the history of country music as art and enterprise. Items are in diverse media, and all are available for research under staff supervision. Materials are housed principally at the main museum building, a newly built, 135,000-square-foot structure completed in May 2001. Designed by Nashville-based Tuck-Hinton Architects and New York-based Ralph Appelbaum and Associates in conjunction with CMF staff, the building won a *Communications Arts* Award for Excellence in Museum Design. Collections storage areas and curators are visible behind glass walls on museum gallery floors, so that visitors may grasp the importance of CMF's collections to its mission and connect collections with exhibits and public programs staged in the museum.

Virtually spanning the history of recorded sound, CMF's collection embraces 200,000 recorded cylinders and discs, including approximately 98 percent of all pre-World War II country recordings ever made. Some 28,500 78-rpm discs document the early country music industry, and, by extension, the American music industry of the period 1920-1960. In addition to commercial discs, 78-rpm holdings include some 500 radio air checks, home recordings, and demonstration recordings. CMF's recordings also embrace 14,000 twelve- and sixteen-inch transcriptions containing recorded radio shows, including more than 700 recordings of live *Grand Ole Opry* NBC network radio broadcasts (1939-1960). Longplaying albums, 45-rpm discs, and compact discs document the evolution of recording technology, and preserve the sounds of country music history from the late 1940s to the present, including the exportation of American popular culture worldwide. Many of CMF's recordings are quite rare, and original metal parts or tapes for many recordings are nonexistent or unavailable, thus heightening the importance of CMF's holdings to preserving American culture.

CMF's holdings include 5,450 audio tapes in ten-inch, seven-inch, and other smaller formats that contain

syndicated country radio shows and radio specials, dubs of rare acetate recordings, and dubs of live country music shows. CMF also has nearly 1,000 tape-recorded oral history interviews with performers, songwriters, record producers, broadcasters, radio executives, booking agents, and other music industry personnel.

Presently, CMF has 8,516 films and videotapes. Films are in 16mm and 35mm formats; videotapes are in VHS, Betamax, Beta SP, and other formats, containing feature films, short films, documentaries, commercials, musical TV specials, award shows, and home movies. TV series such as Springfield, Missouri's *Jubilee U.S.A.* and Los Angeles-based *Town Hall Party* document important country music centers outside Nashville.

The costume collection of over 800 items dates from the 1920s to the present and includes Minnie Pearl's trademark hat, Hank Williams's blue-on-cream stage suit, and a dress Loretta Lynn made at age thirteen and loaned to Sissy Spacek for researching her portrayal of Lynn in the 1980 film *Coal Miner's Daughter.* As part of one key exhibit, CMF also displays a sewing machine and costume patterns used by Hollywood tailor Nudie Cohen, famous for his dazzling stage suits.

The instrument collection numbers over 600 items. Guitars, many of them rare models and prototypes, comprise half of these holdings; banjos, fiddles, steel guitars, mandolins, and folk instruments such as cigar-box fiddles make up the rest. Historic instruments include a harmonica and megaphone used by DeFord Bailey, country music's first African-American star; Sara Carter's autoharp, used at the Carter Family's first recording sessions in 1927; and Les Paul's 1941 experimental "log" electric guitar.

CMF's collections are also rich in paper-based archival materials, which comprise 170 linear feet of shelf space. Radio scripts document 1940s regional shows like Charlotte's *Dixie Jamboree,* and Knoxville, Tennessee's *MidDay Merry-Co-Round.* Some 22,500 posters document stage and film appearances by hundreds of local, regional, and national acts. One hundred twenty original song manuscripts include Dolly Parton's "Jolene" and Kris Kristofferson's "Help Me Make It Through the Night." Seventy-five performers' scrapbooks contain a wealth of newspaper clippings, advertisements, and other rare items. Original and microfilmed business files preserve the legacies of enterprises like Arlington, Virginia-based Connie B. Gay Enterprises, long a major force in broadcasting and talent booking, and the Acuff-Rose Artists Corporation, an important Nashville booking agency. Notebooks detail recording sessions supervised by major producers such as Columbia's Art Satherley. Recording engineer Aaron Shelton's appointment books list numerous sessions held at his Castle Recording Laboratory, Nashville's first professional independent recording studio (1946-55). CMF also archives some 1,500 record company catalogs and serves as the repository for noncurrent recording session contracts generated by the Nashville local of the American Federation of Musicians and is evidently the only such repository for a local musicians' union chapter.

CMF's print materials cover country and folk music and related vernacular styles such as jazz, blues, rock, and pop, while addressing related subject areas including folklore, rural American life, radio and television broadcasting, recording, music publishing, and songwriting. Some 8,000 books are complemented by almost 450 current periodical titles, complete or partial runs of some 500 historic periodicals, catalogs of musical copyrights, approximately 2,500 clipping files on individuals and organizations, some 6,000 pieces of sheet music, and nearly 3,000 songbooks.

Some 180,000 photographic images, many garnered from private collections and as yet unpublished, cover the years since 1920. Formats include silver gelatin prints, sepia-toned and color prints, color transparencies, and both color and black-and-white negatives. Special groupings preserve the distinctive styles of enterprises like Chicago's Theatrical Studio, which made numerous photos of WLS *National Barn Dance* stars.

CMF's most renowned fine art item is Thomas Hart Benton's last mural, *The Sources of Country Music,* commissioned by CMF in 1973 and completed just before his death in 1975. CMF also owns thirty preliminary drawings and a plasticene model, comprising one of the most complete collections of studies relating to a single Benton painting. Commercial art holdings include some 300 album cover separations.

CMF has operated RCA's Studio B, Nashville's oldest surviving recording studio, since 1977. Artists such as Waylon Jennings and Chet Atkins recorded dozens of hits there between 1957 and 1977. The owners donated Studio B to CMF in 1993, along with vintage recording equipment. Since 1986, CMF has operated Hatch Show Print, a poster shop that has documented popular entertainment in the South and Midwest since the firm began in 1879; it was donated to CMF in 1992. Today, Hatch houses 550 original woodcuts (some more than 100 years old); some 20,000 posters from country music shows, minstrel shows, and films; about 2,000 photoplates, 20 linear feet of business records-including many documenting the Negro baseball teams and the black theater circuit-65,000 pieces of wood type, about 900,000 pieces of metal type, and vintage printing machinery. CMF has begun moving vintage posters (posters more than 15 years old) and original business records to the main museum. (Note: Figures for poster and business records are reflected in totals mentioned above.)

To fulfill its mission of collecting and preserving country music's history and traditions and educating is various audiences, CMF has assembled one of the world's largest and finest bodies of materials related to this important form of popular culture. CMF collects materials that support its exhibitions as well as its library, research, publications, and educational programs, including school programs and public programs aimed at children, youth, adults, and families. Besides serving the general public, CMF's collections also serve professional scholars, students, the music industry, and the media-through which CMF staff and non-staff researchers reach diverse audiences worldwide. (For

further information on how CMF's collections support its mission and programs, see Country Music Foundation Mission and History Statement, in Supporting Documentation.)

As an international arts organization, CMF's collections make it a focal point for museum visitors, scholars, and media specialists from Nashville, the South, the nation, and the world. Because of its strategic location in country music's capital, CMF's collection is especially rich in local and regional history materials. For Nashville residents intrigued by their musical past and present, CMF is a gathering place where they can research the city's history; attend film series, lectures, and seminars on topics of local interest; and enjoy musical performances. Local visitors especially appreciate the achievements of area songwriters, singers, and music enterprises like Hatch Show Print and Studio B to the city's economy, and with the deaths of many older performers and entrepreneurs, the importance of CMF as a repository of local memory is steadily increasing. In sharing that memory with others, including local business organizations such as such as the Chamber of Commerce, CMF serves as an important resource for developing cultural tourism in Nashville, as well as in Tennessee and in other cities around the nation. Moreover, as Nashville has redefined itself as a city with major cultural amenities, CMF's collection and museum facility make the organization a key player in renewing the city's downtown core. Toward this end, CMF has forged alliances with the nearby Frist Center for the Visual Arts, the main branch of the city's public library system, and the Nashville Symphony, which will soon relocate to a new building near CMF.

Sharpening staff's conservation awareness and practical skills will benefit CMF's entire collection.

4. How does the project relate to CMF's ongoing conservation activities?

This project will allow CMF to build upon its longstanding practices and recent improvements in collections care. CMF follows its written Collections Policy, which incorporates American Association of Museums (AAM) and American Library Association (ALA) standards and was approved by the board in 1992. Exhibit cases, exhibit areas, and storage areas are environmentally controlled and secure. Average temperatures in galleries, cases, and storage areas are stabilized at 68-72 degrees and humidity is stabilized at 48-52 percent. Temperature, humidity, light levels, and changes in the condition of all displayed objects are monitored daily by recording devices and physical inspection. Exhibit lighting is UV-filtered, and exhibit cases are ventilated to minimize harmful effects on artifacts. Cases are cleaned regularly, and objects are rotated to minimize exposure to light and other potentially adverse conditions. Detector-triggered alarms, sprinklers, and exhaust fans guard against fire and smoke damage.

Access to the building is carefully controlled; all staff and non-tourist visitors wear badges. Besides the facilities manager, only Museum Services and IT Services staff have personalized electronic keys allowing recorded access to collections storage areas; others must be accompanied by authorized staff. Surveillance cameras, building alarms, and case alarms are also employed. Artifacts on display are protected within locked, glass cases or by plexiglass barriers. Public areas are staffed by visitor service representatives and inspected by maintenance staff several times a day. Curatorial staff check conditions in exhibit cases on a daily basis; staff check conditions at Hatch Show Print, Studio B, and the off-site storage facility several times per week.

Objects in storage are all protected from mechanical and other types of damage. 78-rpm sound recordings are stored upright in locked, custom-built, treated-wood cabinets. Fragile sound recordings such as glass-based acetates, home recordings, and rare 78s are transferred to the more stable medium of analog tape, and to listener-copy CDs. Other items are stored on metal shelving in archivally sound materials; for example, paper materials are stored in acid-free folders and boxes. Periodicals are bound, or obtained on microfilm as available. Library items are noncirculating, and a reference librarian supervises their use.

Library and curatorial staff examine exhibits and collections for conservation needs on an ongoing basis. Minor repairs are made by the senior curator. CMF also employs independent consultants and conservators. A strict rotation schedule is followed. CMF's conservation practices extend to RCA Studio B and Hatch Show Print. Studio B was repaired and restored as closely as possible to its early 1960s appearance in 1996. When previous owners sold Hatch's long-time location, CMF moved the business to a CMF-owned historic building in 1992, supervised by the Metropolitan Nashville Historical Commission and by architects expert in historical preservation. A full-time curator cares for the Hatch collections, including machinery, wood blocks, and type. Museum Services staff care for vintage posters and business records. The Hatch building meets all local codes and was fully rewired in 1991. Special storage cabinets house paint and thinner; fire extinguishers are kept at hand and tested twice a year. As with Studio B and the off-site storage facility, temperature and humidity are controlled, and ADT Security Systems monitors fire and burglar alarms, which are also linked to the local fire and police departments.

With the 2001 move to the new museum facility, CMF made great strides in storage of its collections. Storage space was made more efficient by using compact shelving units, and many items that could not fit on shelves in the original facility now have the necessary space. Environmental conditions were greatly improved with a museum-wide air filtration system, and it became much easier to maintain proper humidity and temperature ranges. Security was greatly enhanced by limiting access to collections to key personnel who use electronic keys.

CMF has also reduced handling of collections by means of digital access catalogs that allow staff to go directly to items on the shelves. Electronic databases serve as full catalogs or finding aids for 75 percent of film and video holdings, 60 percent of recordings, 60 percent of oral history interviews, and 95 percent of books. With assistance from a $100,000 Organizational Capacity grant from NEA (awarded in 2001), CMF has engaged Elephant Ear, an interactive design studio that specializes in asset databases, to create a single-platform collections database that will incorporate multiple collections and formats and provide the basis for any future on-line catalogs used by library patrons, those who use CMF's Web site, museum visitors, or museum staff.

CMF is committed to digitizing as much of its collection as possible. Supported by a grant from the David and Lucille Packard Foundation, CMF began its digitizing program with recordings, still images, and moving images used for new museum exhibits. A $214,000 NEH Preservation and Access grant, awarded in 2001, is enabling CMF to transcribe 60 percent of oral history interviews in digital form, and to re-record them in analog and digital formats. CMF has also applied to the NARAS Foundation for financial support to begin digitizing its 78-rpm recordings. Presently, photos are being digitized as they are used for CMF projects including exhibits, publications, and reissue recordings, and as they are duplicated for use by outside researchers.

CMF's ten-year plan, approved by the CMF Board on January 10,2002, identifies conserving, enlarging, and improving access to CMF collections as one of seven major goals. The first major objective is to conduct a conservation survey at the earliest opportunity. This includes review and revision of CMF's collections management policy, along with reviewing staffing, training, storage environments, and exhibition conditions. The general survey will provide the essential first step toward a new comprehensive collections management plan that will identify and prioritize environmental improvements, repair and maintenance of collections, and key materials to be sought for acquisition. CMF has begun to identify prospective members of a standing Collections Committee that will include board members and diverse community leaders. This committee will assist staff in revising collections management policy, adjusting and monitoring the collections management plan. The committee will also assist staff in identifying gaps in the collection and in making connections with diverse constituencies who can help staff fill those gaps. This committee will be formed no later than the end of 2002.

Previous IMLS grants (for general operating support) have helped CMF maintain staffing levels and implement training programs for staff visitor service representatives, especially at RCA Studio B.

Now that CMF has operated in its new facility for some fifteen months, the time is ripe for a systematic review of collections management policy. A long-range plan for phased implementation of a conservation consultant's recommendations will provide a solid platform for making collections needs an essential consideration in future allocations of staffing, staff time, space, and financial resources to conservation, exhibits, and fundraising.

CMF's annual budget includes line items for archival storage materials as well as funds for consultation and work by outside conservators. Expenditures for exhibit and collections repair and maintenance were $10,000 in 2001, in addition to $50,000 earmarked for conservation in the (capitalized) exhibit budget for the new museum, spent mostly in 2001. $58,400 was allocated for conservation in 2002; $50,000 is allocated for 2003.

5. What are the anticipated benefits of this project?

The survey will allow CMF to develop, budget, and support a comprehensive, phased, conservation program as a key element of an institutional collections management plan so that resources can be allocated efficiently. Conservation needs will be more easily considered in future acquisitions of material, and in planned improvements to spaces at Hatch Show Print and the off-site storage facility. The survey will identify and prioritize specific conservation needs and allow CMF to target future grant requests to appropriate funding sources, including individual and corporate sponsors. The survey will also help CMF develop appropriate five-year plans for exhibitions and associated public programs, based upon a long-range program of conservation work. Because CMF's collections are essential to all CMF exhibition, research, library, publications, and educational programs, all CMF audiences will be served by this project. CMF's artifact handling spaces are visible to the public, offering rare opportunities for the public to view the care of archival collections. Accredited by the AAM in 1987 "with highest praise," CMF has long been a leader in the museum field, and other institutions will look to CMF to share insights gained from the project.

A summary of the survey and the resulting conservation plan will be distributed to all CMF staff and board members; these documents will also be posted on CMF's Web site to publicize further CMF's collections, make the public aware of their value as cultural resources, and encourage similar efforts by other organizations. Plans are being made for various 2003 exhibits and programs that will highlight CMF's holdings. Publicizing the survey and plan in various media will be a natural part of this deliberate emphasis on CMF's collections and its role in preserving them.

6. How will the applicant ensure that ongoing museum functions are not inhibited by the project activities?

The Consultant will work with CMF staff at cautiously determined intervals to ensure that staff can fulfill

ongoing, day-to-day duties. It should be noted that inspection of materials is a part of curators' duties, and that developing a comprehensive conservation and collections management plan is designated as a principal activity for the coming year. Because museum galleries do not open until 10 am, inspection of exhibits can take place before that time. The survey work in visible storage areas will actually enhance the museum visitor's experience by heightening awareness of the collection's importance and providing a behind-the-scenes look at the CMF's conservation activities.

7. How does the project budget support the project goals and objectives?

The project budget was developed by CMF staff in consultation with the Consultant. Projected costs are based on the Consultant's daily rate, which is within the range of daily rates charged by professionals of similar expertise and experience.

8. What are the qualifications and responsibilities of the project personnel?

The survey will be conducted by Christine Young, an M. S. in art conservation with additional specialties in paper and photograph conservation. Ms. Young has more than twenty-five years experience gained at institutions including the Indiana Historical Society and the Nelson-Atkins Museum of Art in Kansas City, Missouri, as well as in private practice. She has previously assisted CMF in conservation work. She will work with CMF staff to describe conditions and needs in various segments of the collection, prepare the final report, assist staff in identifying goals for a long-range conservation plan, and conduct limited training sessions to cross-train staff.

Lauren Bufferd, vice president for museum services as of November 1, 2002, will serve as Project Manager, scheduling and overseeing Ms. Young's work with other staff. After completing her Master's degree in Library Science, she developed an important theater archive at the Chicago Public Library. She will also work with Ms. Young to survey manuscript materials and other paper items. Other CMF staff will serve as principal members of the survey team, assisting Ms. Young in assessing components of the collection for which they are responsible:

Senior Curator of Collections Mark Medley oversees CMF's collections of costumes, instruments, and other three-dimensional artifacts. He holds a Master's degree in Public History and Historic Preservation from Middle Tennessee State University, and was instrumental in curating and installing items in the new museum facility.

Audio-Video Curator Alan Stoker studied commercial music at George Peabody College, 1973-1975 and completed a special course in audio preservation technology at the Peabody Conservatory of Music, Baltimore, Maryland, in 1991. His twenty-two years of experience as an expert audio restoration engineer have included several Grammy-nominated albums and one Grammy-winning boxed set, *The Complete Hank Williams* (Mercury, 1998).

Photo Curator Denny Adcock received his B. A. in Mass Communications from Middle Tennessee State University and earned a certificate in Archival Management and Preservation of Photographic Images from George Eastman House/Rochester Institute of Technology. Prior to joining CMF, Mr. Adcock worked in various curatorial capacities in the Special Collections Department of the Vanderbilt University Library, and Lifeway Christian Resources, where he cataloged and indexed an 80,000-image photographic archive.

John Rumble, Senior Historian, holds a Ph. D. in History from Vanderbilt University. A twenty-year CMF employee, he supervises CMF's oral history program in addition to fulfilling other collecting duties and various research and writing assignments for exhibits, publications, reissue recordings, and broadcast productions.

Rebecca Miley, Assistant Librarian, holds a Master's degree in Library Science from George Peabody College of Vanderbilt University and has worked with CMF's serials and record collection since 1981.

Dawn Oberg, CMF's Reference Librarian, holds a B. A. in Music Synthesis from the Berklee College of Music. She studied Library and Information Science at the University of Texas at Austin and has extensive experience as a corporate librarian.

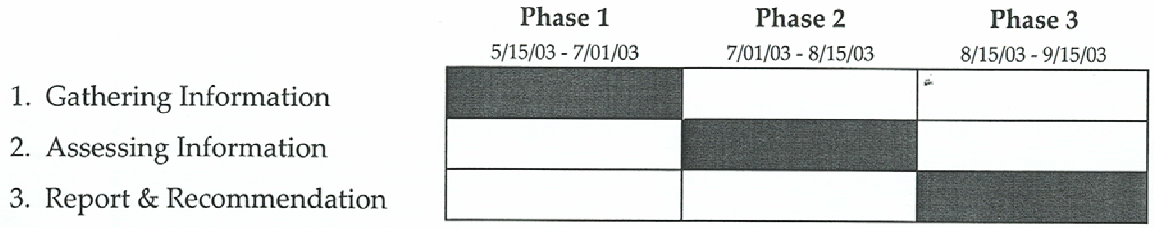
Annie Freeman joined CMF in 2001 as Preparator. She received her B. F. A. from the Kansas City Art Institute and has extensive experience as an artist and artist-in-residence, as well as in and theater costume and set design and construction. She assists Mr. Medley in caring for costumes and oversees the mounting of items for display.

Carolyn Tate, Director of Exhibits and Production, holds a B. S. in English Language Arts from George Peabody College of Vanderbilt University and rejoined CMF in 2002. She is responsible for scheduling, planning, installing, and maintaining exhibits. She previously worked for CMF as production editor, then acquired extensive experience as director of museum services for Nashville-based 1220 Exhibits and as a member of the museum services department of Looney Ricks Kiss Architects.

Hatch Show Print manager Jim Sherraden holds a B. A. in: English from Middle Tennessee State University and has won widespread recognition for his original poster designs. He has run the Hatch operation for almost 20 years and frequently makes presentations to graphic design students and professionals.

For additional information on major team members, please see staff resumes in Supporting Documents.

COUNTRY MUSIC FOUNDATION GENERAL CONSERVATION SURVEY
SCHEDULE OF COMPLETION



Project Budget Form Front

SECTION 1: DETAILED BUDGET- CONSERVATION PROJECT SUPPORT

Name of Applicant Country Music Foundation, Inc.

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
See Attachment #1	( )	See Attachment #1		$10,009	$10,009
	( )				
	( )				
	( )				
	TOTAL SALARIES AND WAGES		$	$10,009	$10,009

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
n/a	( )				
	( )				
	( )				
	( )				
	TOTAL SALARIES AND WAGES		$		

FRINGE BENEFITS

RATE	SALARY BASE	IMLS	MATCH	TOTAL
21 %	of $ 10,009		$2,102	$2,102
%	of $			
%	of $			
	TOTAL FRINGE BENEFITS	$	$2,102	$2,102

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
Christine Young: Conservation Survey	$750/day	13 days	$9,750		$9,750
	TOTAL CONSULTATION FEES		$ $9,750		$9,750

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
n/a	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
	TOTAL TRAVEL COSTS				$		

ATTACHMENT 1

Employee			Salary	Daily Rate	Number of Days	Total
[redacted]	(32/hrs week)	VP for Museum Services	[redacted]	$202	7	$1,414
		Sr. Curator		$138	7	$966
		Reference Librarian		$139	7	$973
		Assistant Librarian		$154	7	$1,078
		Photo Curator		$131	7	$917
		Audio/Video Curator		$189	7	$1,323
		Sr. Historian		$212	7	$1,484
	(hourly)	Preparator		$120	7	$840
		Hatch Showprint Manager		$135	2	$270
		Director of Exhibits and Production		$173	2	$346
		Facilities Manager		$202	2	$404
						$10,015
						[illegible]
Add benefits at 21%						$2,103
Total salaries plus benefits						$12,118

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
n/a				
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$		

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
n/a				
	TOTAL SERVICES	$		

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
n/a				
	TOTAL COST OF OTHER	$		
	TOTAL DIRECT PROJECT COSTS	$ 9,750	$12,111	$21,861

Project Budget Form

SECTION 3: SUMMARY BUDGET- CPS AND EDUCATION COMPONENT

Name of Applicant Country Music Foundation, Inc.

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES (PERMANENT STAFF)		$10,015	$10,015
SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)			
FRINGE BENEFITS		$2,103	$2,103
CONSULTANT FEES	$9,750		$9,750
TRAVEL: DOMESTIC			
FOREIGN			
SUPPLIES & MATERIALS			
SERVICES			
OTHER			
TOTAL DIRECT COSTS	$ 9,750	$ 12,111	$ 21,861
INDIRECT COSTS*	$	$	$

** If you do not have a current Federally negotiated rate, your indirect costs must appear in the Match column only*

TOTAL PROJECT COSTS		$ 21,861
AMOUNT OF CASH—MATCH	$ 12,111	
AMOUNT OF IN-KIND CONTRIBUTIONS—MATCH	$	
TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)		$ 12,111
AMOUNT REQUESTED FROM IMLS		$ 9,750
PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%)		45 %

Have you received or requested funds for any of these project activities from another Federal agency? *(please check one)* ☐ Yes ☑ No

If yes, name of agency _____ Date October 14, 2002

Amount requested $ _____

INDIRECT COSTS

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☐ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

N/A

☐ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

n/a
Name of Federal Agency

n/a
Effective Date of Agreement

C. Rate	base(s)	Amount(s)
n/a %	of $ n/a	
n/a %	of $ n/a	

Amount(s)	
$	n/a
$	n/a

TOTAL INDIRECT COSTS $ n/a

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

Historic St. Mary's City

St. Mary's City, Maryland

Project Type: Detailed Survey
IMLS Award: $59,904 (includes $9,924 for education component)
Match: $61,208
Total Project: $121,112
Museum Budget: $2,526,672

CONSERVATION SUPPORT APPLICATION NARRATIVE

1: What is the design of the project?

Historic St. Mary's City (HSMC) requests grant assistance to undertake a detailed conservation condition survey of selected archaeological collections recovered from the National Historic Landmark site of St. Mary's City, Maryland. The project being proposed is the next crucial step in the implementation of the long-range conservation plan that guides the Museum's curation and conservation activities. This project is the next step in the process begun with a general conservation survey conducted during the summer of 1997 (Appendix I). HSMC self-funded this general survey of the archaeological collections and the storage environment to ensure that conservation activities proceed in a logical manner while support is secured for a detailed condition survey. The general conservation survey showed that the environment in which the objects are stored is stable. The survey further demonstrated that the packing conditions and lack of space for storage were detriments to the long-term stability of the collections. These problems are being ameliorated by a major re-housing project using funds from an IMLS GOS Grant received in 2001. With IMLS Conservation Project Support assistance received in 2002, HSMC has recently completed a detailed conservation condition survey of all archaeological materials recovered before 1988 (Appendix II). The proposed project will address the post-1988 collections and the comparative study collections, and if funded and executed, will complete the detailed conservation assessment of all archaeological excavation materials held by the Museum. The information gathered during the detailed survey will be used to develop plans for treating specific materials and improving overall collections care.

Project Preparation: Starting September 1, 2004, Mr. Silas Hurry, HSMC Curator of Collections and IMLS Project Supervisor, will review and revise, in conjunction with the Consultant Conservator and Conservation Assistant, a procedural manual that governs the survey project. These procedures were developed as part of the recent IMLS funded Conservation Support project (Appendix II). A computerized database structure and entry screens have already been created using Microsoft Access (Appendix III, sample screens). This database allows information to be retrieved quickly and efficiently during the survey, and will facilitate searches on specific material types within the collection to prioritize treatment needs. Assistance in preparing computer access and laboratory space will be provided by Ms. Patricia Dance, Research Assistant. Research Director Henry Miller will review the planning stage with staff. *Hours: Hurry (40), Dance (40), Young (20), Rivers (20) Miller (20)*

Survey Phase: The conservation survey will be conducted by Consultant Conservator Lisa Young, Conservation Assistant Sara Rivers, and Project Director Silas Hurry over a 35 week period starting September 15, 2004. In order to deal with the large quantity of artifacts found in a typical archaeological collection, the basic survey unit will be an archaeological lot, which is represented by a group of materials (i.e. organics, inorganics, metals) which share an archaeological provenience. There are approximately 6,500 lots in the HSMC collections under discussion, spread between a total of 1,500 boxes, shelves, cabinets, and containers. This number is derived from an actual count of proveniences and the lot to provenience ratio determined in the recently completed IMLS supported survey of the pre-1988 materials. The actual number of objects in a given lot can vary from one to hundreds (cf. architectural rubble versus a copper alloy button) while the stability of the materials can range from stable inorganics, such as stone, to unstable corroded metals or decayed organic materials.

Using the prescribed computer format (Appendix III) Mr. Hurry and Ms. Rivers will survey the items within each box under the supervision of Ms. Young. Care in object handling and manipulation will be carefully observed so that the survey process does not damage the material under study. Ms. Young will be on site full time for the first week of the project to provide hands-on training to the assistant and to consult with Mr. Hurry. After the first week, Ms. Young will be on-site two days per week to record information pertaining to the future needs and current conditions of each of the material groups. Mr. Hurry and Ms. Rivers will record information such as the box location, archaeological items within the box, and past treatment information (i.e. washed, marked, labeled, catalogued, and conserved). Any material which is not "routine" will be set aside for inspection by Ms. Young. The staff will work 35 weeks to survey all 6,500 lots within this part of the collection. At this rate, Mr. Hurry (20 hours a week) and Ms. Rivers (40 hours a week), will fully survey 3 to 5 lots per hour. This figure is adequate and reasonable based on our prior experience with the previous conservation survey of the pre-1988 collections and takes into account the added complexity of the materials in the comparative collection. Objects slated for x-ray examination will also be identified at this point in the survey.

Ms. Young will perform the detailed condition survey of the unstable archaeological items identified in the collection. The information obtained during the condition examinations will be used to determine future stabilization needs of the collections and to assign a conservation priority to each lot within the collection. Ms. Young will survey 12 lots per hour on this schedule. The proposed schedule is based on our actual experience in the recently completed IMLS Conservation Survey of the pre-1988 collections. Building on this experience it has been determined that it was not necessary for a Conservator to be on-site full time during this type of survey. Additional assistance in this phase of the study will be provided by the Museum's Research Director, Dr. Henry Miller, who served as Curator from 1977 until 1988. His

experience and expertise with the collection will facilitate the overall process. *Hours: Rivers (1400), Hurry (700) Young* (424), *Miller (200).*

Survey Analysis. Report, and Synthesis: Detailed treatment strategies, priorities, and plans to provide for the long-term stability of the archaeological materials will be prepared by Ms. Young, Ms. Rivers, and Mr. Hurry. A schedule will be implemented for performing conservation treatment of high priority items. These elements will be included in a report authored by Ms. Young, Ms. Rivers and Mr. Hurry, with input from Dr. Miller, and Executive Director Dr. Martin Sullivan. In addition to the survey report, Ms. Young, Ms. Rivers, and Mr. Hurry will synthesize the material from this survey with the results of the previous survey to produce an Executive Summary, which outlines institutional conservation priorities. This executive summary along with the report on the recently completed survey, will serve as a blueprint for the Museum's conservation program. *Hours: Hurry (40), Young (40), Rivers, (20), Miller (40), Sullivan (30).*

Throughout the project, the HSMC Museum staff will provide administrative support to the Consultant, Assistant, and the Research and Collections Department. This includes oversight with the financial accounting as well as general administrative support. *Hours: Dance (104), Sullivan* (28), *Grants Administrator* (52).

2: What are the proposed conservation methods and why are they conservationally sound?

Documentation and planning are the first steps of any conservation project. The proposed methods and data forms were designed specifically for dealing with a large, mixed archaeological collection such as that of HSMC (Appendix III). The data form has been tested in the current IMLS Conservation Survey. It has been designed so that the project can be completed in the most cost effective manner possible yet be flexible enough to address the range of materials and conditions present. Ms. Young initially developed the format based on experience in surveying other archaeological collections, both as a technician on the Alexandria Archaeology Museum Project and as a consultant who has surveyed similar collections. In addition, Ms. Young has served as Consultant Conservator to HSMC since 1997, and conducted the general survey of the collections at that time. Her experience on large archaeological projects in which interns, volunteers and assistants are used to complete conservation related tasks would enable her to enrich Ms. Rivers' training for this project. Ms. Rivers will be responsible for recording the physical attributes of each box, allowing the Conservator to evaluate the material within each box in a more efficient and timely manner.

The basic survey unit for this project will be an archaeological lot, which is represented by a group of materials (i.e. organics, inorganics, and metals), which are stored within the boxes, shelves and containers in the storage areas and which share an archaeological provenience. In some cases, an individual object may constitute a lot. The Conservator will survey the items and record their current condition, future conservation needs, (i.e. whether they need surface cleaning, stabilization or active treatment) and will place a priority on each lot within the collection. This information will be computerized and data will be generated to estimate future treatment needs and costs. By organizing the data by lot, and not individual artifact, the survey will allow materials from similar archaeological provenience to be retrieved more easily, allowing for further collections care activities to proceed as funding and staff are available.

During the project, curation and collections care practices in place at the HSMC archaeology laboratory will be followed. These include no eating or drinking in the laboratory, wearing gloves when handling sensitive materials, moving and handling collections carefully, as well as following personal and laboratory safety procedures including care in lifting and handling of heavy or bulky materials. Overall general museum safety guidelines will be followed.

3: What are the objects that are the focus of this Conservation Support Project?

The St. Mary's City archaeological collections, one of the most significant collections of 17th-century English colonial artifacts in the United States, are the focus of the proposed project. Objects to be surveyed during this project include materials recovered since 1988 and represent some of the most significant parts of the Museum's collections. These archaeological artifacts date from pre-history and the 17th century through the Colonial and later periods. Unquestionably, the premier elements of the collection are the 17th century materials from the period when St. Mary's City was the capital of Maryland. The collection constitutes the fruits of 30 years of excavation and analysis of one of the best-preserved, original Colonial capitals in English North America. In fact, the National Park Service recognized St. Mary's City as "probably the most intact 17th-century English town surviving in our nation...represented entirely by archaeological resources." Many of the objects within the collection, which will benefit most directly from this conservation project, are the more mundane bits and fragments, which nonetheless actually tell us a great deal about everyday life. Small iron, copper alloy, glass and organic materials may not have great exhibit potential but they provide significant information. Iron artifacts in particular have been found in the recently completed survey to contain much information that is obscured by corrosion. More unusual finds represented within the scope of this project include examples of Venetian table glass, exotic ceramics, 17th -century examples of Catholic religious art and small finely wrought metal objects.

The collection is currently stored at HSMC's archaeological laboratory where it is researched, studied and used in education, public outreach, professional conferences, seminars, and exhibitions. The 300-plus archaeological sites on

the property are preserved under HSMC's enabling legislation and its status as a National Historic Landmark. HSMC's archaeological and historical investigations of architecture and artifacts have reshaped the nation's knowledge of life in the 17th-century exhibits and reconstitutions at Jamestown and Plimoth Plantation, in addition to our own, are based on information excavated at St. Mary's City.

The collection is regularly used by visiting researchers from the Mid-Atlantic region as well as those from as far away as Newfoundland, England, Ireland, New Zealand, West Africa, and Sri Lanka. Articles dealing with the archaeology at St. Mary's City have been published in both scholarly and public journals, such as *Historical Archaeology, American Archaeology* and *Maryland Historical Magazine*. Complementing the actual artifacts are extensive field records, color slides, black and white photographs, and original field drawings, which document the recovery and provenience of the collection. Study collection address specific questions and are held for new types of analyses still being developed. For example, HSMC curated oyster shell samples from well-dated contexts for more than 15 years before a specialist in shellfish ecology, Dr. Breton Kent, utilized these specimens to develop new analytical techniques using oyster shells as records of past environmental changes. This resulted in the publication of *Making Dead Oysters Talk,* which has become a standard reference for archaeologists working on prehistoric and historic sites in the Mid-Atlantic region.

The mission of Historic St. Mary's City is "to preserve, study, and interpret" the National Historic Landmark as (1) the first capital of Maryland (1634-1695) and fourth permanent English settlement in America; (2) the first place in the United States where religious toleration was a policy of government; and (3) as a major archaeological site from the 17th-century. The mission statement also directs HSMC to "preserve the rural landscape". When the government was moved to Annapolis in 1695, much of the town was abandoned. Within a generation, St. Mary's City ceased to be a city and quickly became plantation farmland. This is an archaeological blessing since much of what lies deeper than the farmers' plow has remained undisturbed for over 300 years.

4: How does the project relate to the museum's ongoing conservation activities?

HSMC has been conserving archaeological artifacts since 1969 when the Archaeological Research Program began. In the 1970s, the Smithsonian Institution undertook treatment of metal objects from the excavations and subsequently trained the Museum's archaeological staff in basic conservation. Documentation of conservation undertaken by the Museum exists for these and subsequent treatments. In 1986, a full time Conservator was hired by the Research Department to treat archaeological materials in the collection. HSMC's conservation policy has been to treat and stabilize actively deteriorating artifacts, while providing emergency care to newly excavated artifacts as needed. Objects on display in the museum are monitored for change and any objects, which appear to be unstable, are pulled and treated as necessary by a professional Conservator. The primary focus of active treatments has been unstable archaeological items such as glass, metals, and organic objects. In 1986 the Museum received an IMS Conservation Support grant, which enabled HSMC to survey the storage environment and identify temperature and humidity problems. At this time, procedures for monitoring the environment and caring for the collections were adopted by the Research Department, and a portion of the collections were stabilized and repackaged using acid-free materials. At the same time, HSMC received a National Historic Publications and Records Commission (NHPRC) grant to preserve all associated excavation records, and duplicate copies were made with acid-free paper and stored off-site for added security. These procedures are still being followed. In 1990, HSMC was awarded a MAP I grant. The surveyor noted, "Research and conservation staff are acutely aware of controlled environmental conditions and strive to protect the materials discovered during excavation. Proper handling and storage of objects is evident, and for the most part, the collections are in good condition." In 1994, however, due to funding shortages within the State of Maryland caused by the general economic recession and a concurrent vacancy, the full time position of Archaeological Conservator was terminated indefinitely and conservation efforts are now performed on a contractual basis. An annual line item on the budget was targeted for contractual conservation to address some of these needs. Following consultation with a professional conservator, these contractual conservation monies have been directed towards the unstable materials within the collection. In 1997 these funds were dedicated to undertaking a general conservation survey of the collections (see below). While this funding was doubled in FY 98, the long-term goal of the Research and Collections Department, as identified in the general conservation survey, calls for the reinstatement of an Archaeological Conservator.

In 1997 the HSMC self-funded a general conservation survey of the archaeological collections (Appendix I). The purpose of the conservation survey was to assess the environmental conditions in the archaeological storage area, to perform a general survey of the archaeological collections, and to evaluate past conservation practices. The survey results show that the environment in the archaeological storage area is relatively stable. Since 1997, several of the high priority tasks outlined in the general survey have been implemented by the HSMC research staff. These include:

- □ Cleaning, repackaging, and reorganizing of the parts of the collection stored in the detached garage
- □ Implementing a more thorough housekeeping and pest management program
- □ Spot checking artifact conditions within all collection storage areas
- □ Continual monitoring of the temperature and relative humidity within storage and exhibition areas

Additional humidity control was established in the exhibit gallery as part of the installation of a new orientation exhibit and the detached garage was renovated with insulation and climate control.

The general survey report called for a detailed condition survey and appropriate treatment of at-risk objects as the next logical step in the long-term collections preservation plan. During the general survey, only a sample of archaeological materials were fully evaluated. This brief look into the archaeological remains revealed that a more in-depth and complete survey was essential. The detailed survey of the pre-1988 materials supported by IMLS in 2002-3 has demonstrated that many of the artifacts are in need of treatment intervention and that a comparable examination of the post-1988 materials is the greatest current conservation need. The detailed survey requested will prioritize treatment of the most significant and at-risk objects. It will also serve as a guideline for budgeting resources, staff time, and funding to improve collections care, and allow the staff to implement sound plans for the wisest use of scant Museum resources.

Historic St. Mary's City has recently undergone rapid development of its collection care and conservation policies. The Museum's collection policy was updated and redrafted during the winter of 2001. In 2001 HSMC received an IMLS General Support Grant. Part of these moneys have been targeted at the task of repackaging the archaeological collections in stable materials. This project is ongoing and has to date completed materials recovered before 1988 and proceeded into the post 1988 materials. In 2002 HSMC received an IMLS Conservation Project Support Grant to undertake a detailed conservation condition survey of archaeological collections recovered from the National Historic Landmark before 1988. The current proposal addresses the remaining archaeological excavation materials. In July of 2003, Historic St. Mary's City successfully completed the American Association of Museums accreditation process. HSMC is now one of only 16 museums in Maryland that have achieved this status and the only AAM accredited state museum in Maryland. Additionally, Historic St. Mary's City will be moving the entire col1ection into a specially designed and much enlarged curation space on the campus of St. Mary's Col1ege of Maryland in 2007. This will be a state of the art facility with complete environmental controls and greatly enhanced security. Of special interest are plans to include specially zoned environmental areas within the collections storage facility for the storage and passive conservation of metal artifacts. The design includes a ful1y equipped conservation laboratory while staffing proposals include reinstatement of the staff Archaeological Conservator.

5: What are the anticipated benefits of this project?

The results and data generated during this survey phase will directly benefit the entire Museum. The data collected will improve the archaeological documentation of HSMC, and will become a permanent archive for future interpretation, research, and study. This information will be used to plan future curation and conservation activities and to improve the care of these collections in a logical manner. The computer database will provide a flexible and effective management tool for collections care and conservation tracking. As a result, annual conservation funding can be directed more effectively, and time and resources will be saved over the long-term. Ms. Young, Ms. Rivers, and Mr. Hurry will prepare a brief written report at the end of this phase of the project in order to outline conservation tasks, and identify conservation priorities and treatment plans. Preparing actual treatment plans of the most at-risk items identified by the detailed condition reporting is perhaps the greatest benefit to the Museum by allowing us to preserve these unique specimens for long term study and exhibition. By assisting Ms. Young during the survey, the staff will be able to make more knowledgeable decisions regarding the condition of artifacts within the collection and monitor the stability of the artifacts in the future. The long-range plan which will be developed based on the results of this survey will be submitted to the Director of HSMC for inclusion in the overall collections plan for the Museum. The research results will also benefit a wider community of both archaeologists and conservators who are responsible for the curation, collections management, and conservation of archaeological materials. The findings can be disseminated to other archaeologists, conservators, researchers, and the public through presentations and publication in widely read journals. Due to the close proximity of St. Mary's Col1ege of Maryland, and the active role the HSMC staff plays in the archaeology curriculum, conservation activities can be incorporated into the educational experience of a range of students from history, art, anthropology, and the sciences. The staff at HSMC uses students to conduct research on the collections and to take part in Museum activities throughout the calendar year, and during this project this would continue. In the United States, archaeological conservation is emerging as a discipline within historical archaeology. The addition of this field of study

to the curriculum at St. Mary's College of Maryland will make it one of the few undergraduate programs where students are able to learn collections management and conservation from active professionals.

6: How will the applicant ensure that ongoing museum functions are not inhibited by these project activities?

One of the long-term priorities of the Museum is to preserve, study, and interpret the objects in the archaeological collection. In order to accomplish this, a complete detailed condition survey of the collections is needed so that curation and collections management activities can be carried out in an organized manner. Mr. Hurry will supervise Mr. Rivers and Ms. Young throughout the project at a rate of 20 hours a week. Part of his regular job duties call for (1) evaluating and assessing the condition of the archaeological collection; (2) examining and monitoring exhibited and storage areas; and (3) monitoring the environment in all areas which house archaeological material. These regular day-to-day museum activities will be enhanced, not inhibited, by a detailed condition survey. Mr. Hurry will utilize the expertise of Ms. Young while she is on-site during the project, and he will be trained in the survey methods and practices. Other Museum staff members will also become more aware of conservation and curation activities during the survey, thus increasing their overall appreciation and understanding of what is involved in these museum activities. Ms. Rivers was specially recruited for the earlier project given her experience with the principles of conservation assessments. To minimize impact to the visiting public, many survey activities are scheduled to take place during winter months when the Museum is closed to the general public. This will allow Mr. Hurry and Dr. Miller to work closely with Ms. Young and Ms. Rivers, as well as ensuring that the project proceeds as planned and on time.

7: How does the project budget support the projects goals and objectives?

The proposed budget will fully cover the costs of completing the detailed condition survey of all post 1988 archaeological excavation collections held by the Museum. The individual hours committed are detailed in the Project Design (above) and in Section 1, Detailed Budget (below). The majority of the funds will be dedicated to securing specialized expertise in the field of archaeological conservation. Ms. Young is familiar with the collections of HSMC and has provided the time estimate of 35 weeks for the completion of the approximately 6,500 lots within the collection. Ms. Young has requested one assistant who will work 40 hours a week. Ms. Sara Rivers has served this role in the 2002-3 IMLS funded survey and will continue in the proposed project. Ms. Young will be on-site in advance of the actual survey for planning purposes to review procedures with Ms. Rivers and to consult with Mr. Hurry on the project implementation and progression of tasks. Afterwards, Ms. Young will be on-site two days a week to perform condition reports on the archaeological lots identified in the survey by Mr. Hurry and Ms. Rivers. All of these time estimates are based on the actual time used in the recently completed IMLS Conservation survey. Subsequent preparation of a summary report and executive summary will be facilitated by electronic communication and occasional on site meetings.

The local match will be primarily comprised of in kind services, predominantly in the form of staff time. This indicates a high level of commitment to this project from a variety of staff employed at HSMC. Over the course of the grant period, Mr. Hurry will devote approximately 20% of his time to the project as on-site Project Supervisor and as an actual surveyor. His duties will include supervision of the assistant during the project, hands-on survey work, review of tasks accomplished and data entry, and consultation with Ms. Young to develop treatment priorities and assisting in writing the final report.

8: What are the qualifications and responsibilities of the project personnel?

Lisa Young (Consultant Conservator) has 13 years of conservation and collections management experience. She has a B. Sc. in Archaeological Conservation (First Class Degree) from the University of Wales, Cardiff, U.K., and a B.A. in Anthropology from Mary Washington College, Virginia. She has conducted and supervised several condition surveys of archaeological collections including a general survey of the collections at Historic St. Mary's City in 1997. She has treated a variety of archaeological materials in the United States and abroad. She is an active member and participant of professional organizations including the Society for Historical Archaeology, the Council for Maryland Archeology, the American Institute for Conservation, and the Washington Conservation Guild. Ms. Young is a course instructor for the National Preservation Institute in which she teaches two courses-Archaeological Curation, Conservation and Collections Management and Field Conservation for Archaeologists. She has recently completed a USAID supported project in Alexandria, Egypt to train Egyptian conservators in the conservation of waterlogged organic materials. Ms. Young was nominated for the 2002 John Cotter Award presented annually by the Society for Historical Archaeology for her efforts to increase communication and interchange between conservators and historical archaeologists. Ms. Young recently worked under the *Save America's Treasures* program through the Smithsonian's Air and Space Museum documenting and conserving objects relating to the U.S. space program. Additionally, she served as Consultant Conservator on the recently

completed IMLS supported Conservation Project for HSMC. Her responsibilities in this project will include all phases of the survey and principal authorship of the final report.

Silas D. Hurry (Project Supervisor) is the Museum's Curator of Collections and Archaeological Laboratory Director. He began his career at HSMC in 1972 and has served as Archaeological Excavator, Conservation Laboratory Supervisor, and Field Supervisor. He has over 30 years of experience in historical archaeology in the eastern United States. His academic focus at St. Mary's College was on History and Social Science, with a concentration in Anthropology. Mr. Hurry attended graduate school in Archaeology at Cambridge University in the United Kingdom. Mr. Hurry has published articles in edited volumes and professional journals including *Historical Archaeology* and the *British Archaeological Reports Series.* His most recent publication is an illustrated catalog of the Museum's orientation exhibit. From 1992 to 1997, Mr. Hurry served on the Division of Historical and Cultural Programs' Collections Committee where he assisted in drafting a Collections Policy for the Maryland State Archaeological Collections. In his role as Curator of Collections at HSMC, Mr. Hurry drafted the Collections Policy for Historic St. Mary's City. He served as Project Director for the recently completed IMLS conservation survey of the pre-1988 archaeological collections curated at HSMC. Additionally, Mr. Hurry serves as adjunct faculty at St. Mary's College of Maryland. His responsibilities in this project will include planning, supervision, actual survey, and assisting in preparing the final report.

Henry M. Miller. Ph.D. (Research Director) is "renowned and respected in the field for contributions and regular publications" [MAP I Report 1990]. He holds a Ph.D. in Anthropology from Michigan State University and now serves as Chairman for the Archaeological Ethics and Standards Committee of the Society for Historical Archaeology. In 1997 he served as the President of the Society for Historical Archaeology. Dr. Miller is widely published in professional journals and has contributed articles to several edited volumes. Currently, Research Director for HSMC, Dr. Miller has worked for the institution for over 30 years in a variety of capacities. He is also an Adjunct Professor of Anthropology at St. Mary's College of Maryland. He will assist in this project though helping with identifying past curation and conservation practices and final review of the narrative report.

Martin Sullivan. Ph.D. (Museum Director) is the Executive Director of Historic St. Mary's. Dr. Sullivan (Ph.D. U.S. Social and Cultural History, University of Notre Dame) has been a museum director for more than 20 years. For the past five years he has served as Executive Director of Historic St. Mary's City. He chairs the American Association of Museums Accreditation Commission (1997-2003) and is a faculty member for AAM professional seminars on collections management. He also serves as adjunct faculty at St. Mary's College of Maryland. He will assist in report review and overall grant and project administration.

Patricia Dance serves as the Administrative Assistant to the Research Department. She received her B.A. in Anthropology from St. Mary's College of Maryland, where her studies included numerous classes with the staff of Historic St. Mary's City. She has over 12 years experience working with archaeological collections from historic sites and in the excavation and documentation of such collections. As Research Assistant, she works closely with undergraduate students enrolled in the various class offerings of the Museum. Her responsibilities will include administration and logistics in addition to hands on participation.

Sara Rivers (Conservation Assistant) has eight years of experience in archaeological excavation and collections management. She has a Masters of Applied Anthropology from the University of Maryland, College Park and a B.A. in History and Anthropology from Murray State University in Murray, Kentucky. Ms. Rivers has taken seminars in conservation at the Smithsonian's National Museum of Natural History with Dr. Carolyn Rose, Natalie Firnhaber, and Greta Hansen. She has worked with collections at the Murray State University archaeology lab, the Wickliffe Mounds Research Center in Wickliffe, Kentucky, and the Museum Resource Center for the National Capital Region of the National Park Service. Under the direction of Lisa Young, Ms. Rivers completed a conservation assessment of archaeological materials for the Maryland-National Capital Park and Planning Commission, Prince George's County. For the past year, she has worked at HSMC undertaking the IMLS supported Conservation Survey of the pre-1988 materials, collection rehousing, and assisting in completing the successful AAM accreditation process. Ms. Rivers will be involved in all stages of the planning, survey, and report preparation.

Resumes of all relevant staff and consultants are included in a separate appendix.

Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant Historic St. Mary's City

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Silas Hurry, Curator	(1)	780 x $25.17		$19632.60	$19632.60
Patricia Dance, R. Ass	(1)	144 x $10.21		$1470.24	$1470.24
Henry Miller, Res. Dir	(1)	260 x $29.22		$7597.20	$7597.20
M Sullivan, Exec. Dir	(1)	58 x $65.00		$3770.00	$3770.00
		TOTAL SALARIES AND WAGES	$	(cont)	(cont)

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Sara Rivers, Con. Ast	(1)	1440 x $13.50/hr	$19440		$19440
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	MATCH	TOTAL
30 %	%	of $ 33808		10142.40	10142.40
	%	of $			
	%	of $			
		TOTAL FRINGE BENEFITS	$		

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
Lisa Young, Con. Conserv.	484 x $60/hr		$29040		$29040
	TOTAL CONSULTATION FEES		$ $29040		$29040

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$		

Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant Historic St. Mary's City (cont)

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Susan Wilkinson, D.M	(1)	52 hr x 25.73		$1337.96 ✓	$1337.96
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$	$33808.00 ✓	$33808.00

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		

FRINGE BENEFITS

RATE	SALARY BASE	IMLS	MATCH	TOTAL
%	of $			
%	of $			
%	of $			
	TOTAL FRINGE BENEFITS	$		

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
		TOTAL CONSULTATION FEES	$		

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$		

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$		

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
x-rays	actual	$1,500		$1,500
	TOTAL SERVICES	$ $1,500 ✓		$1,500

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL COST OF OTHER	$		
	TOTAL DIRECT PROJECT COSTS	$ 49980.00	$43950.40	$93930.40

INDIRECT COSTS

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☑ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

☐ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

Name of Federal Agency	Effective Date of Agreement

C. Rate		base(s)		Amount(s)
15	%	of $	53229.54	$ 7984.43
	%	of $		$

TOTAL INDIRECT COSTS $ 7984.43

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

Project Budget Form

SECTION 3: SUMMARY BUDGET - CPS AND EDUCATION COMPONENT

Name of Applicant Historic St. Mary's City

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES *(PERMANENT STAFF)*		$40945.80 ✓	$40945.80
SALARIES AND WAGES *(TEMPORARY STAFF HIRED FOR PROJECT)*	$20344.50 ✓		$20344.50
FRINGE BENEFITS		$12283.74 ✓	$12283.74
CONSULTANT FEES	$33060 ✓		$33060
TRAVEL: DOMESTIC			
FOREIGN			
SUPPLIES & MATERIALS	$5000		$5000
SERVICES	$1500		$1500
OTHER			
TOTAL DIRECT COSTS	$ 59904.50 ✓	$ 53229.54 ✓	$ 113134.04
INDIRECT COSTS*	$	$ 7984.43 ✓	$ 7984.43

** If you do not have a current Federally Negotiated Rate, your indirect costs must appear in the Match column only.*

TOTAL PROJECT COSTS		$ 121118.47
AMOUNT OF CASH – MATCH	$ 0.00	
AMOUNT OF IN-KIND CONTRIBUTIONS – MATCH	$ 61213.97 ✓	
TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)		$ 61213.97
AMOUNT REQUESTED FROM IMLS		$ 59904.50
PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%)		49.4 %

Have you received or requested funds for any of these project activities from another federal agency? *(please check one)* ☐ Yes ☑ No

If yes, name of agency _____ Date _____

Amount requested $ _____

New Castle Historical Society
New Castle, Delaware

Project Type: Detailed Survey
IMLS Award: $7,875
Match: $18,073
Total Project: $25,948
Museum Budget: $152, 300

1. What is the design of the project?

The New Castle Historical Society requests funds from IMLS to carry out an on-site detailed condition survey of its furniture collection. The project focuses on assessing the condition of each piece in the furniture collection to gather information essential for preservation planning and interpretive changes. The survey will identify the condition of each object using a checklist and detailed report form. Staff will use conservators' reports of observations, priorities, and recommendations to address immediate concerns, and prepare short and long-term preservation and conservation plans.

The furniture that is displayed throughout the historic sites will be assessed on Monday when the Society is closed to the public. Storage rooms will be worked in on Tuesday. To finish the furniture that is on exhibit work will also occur prior to the site's opening on Tuesday mornings. The days that case furniture needs to be moved a casual laborer who works for the society and area antique dealers will assist with the moving of the furniture.

The project comprises three phases: preparation, survey, and reports.

Preparation

One month prior to the on-site survey checklist forms will be generated for each object in the furniture collection. Three weeks prior to the beginning of the project the curator will train a group of volunteers for the project. This session will familiarize them with the overall plan. It will include instructions on how to download digital photographs into computer program, data into the computer, and assisting the curator. All supplies and materials will be assembled one week prior to the start of the survey.

Survey

During the 15-day site visit (two days per week over an eight-week period) the conservator will assess each piece of furniture individually. The conservator Thomas Heller estimates that eight - twelve objects will be examined per day. The examination includes completing a form that will include a brief description of each piece, a checklist to record condition, treatment recommendations and assigned priorities. The survey form will include the structure of each piece of furniture, as well as the condition assessment of the surface, finish/surface coating, upholstery, hardware and previous restorations. Each object will be assigned a conservation priority 1-5: 1 = Unstable, 2 = Structural/surface work needed, 3 = Cosmetic improvements necessary, 4 = Optional cosmetic improvements, and 5 = No treatment needed at this time. An exhibitions/storage condition rating will be assigned 1-3: 1= Urgent improvement needed, 2 = Improvement recommended, and 3 = satisfactory. The curator will work with the conservator taking photographs. The curator will review all descriptions and incorporate into existing catalog records.

There will be three days between each site visit. During the three days between site visits a volunteer will download the digital images into the computer and back them up on CDs. The curator and student assistant will link the images to the computer records. The curator and volunteers will enter the conservation information into the collections' database. The curator will oversee the editing, printing, and filing copies of the reports for the document files and the general conservation file.

Report

The conservator will provide a summary report (two days off-site) that outlines exhibit, storage, and display issues. The curator will review the conservator's summary report and

analyze the information and prepare a report quantifying the total number of furniture needing treatment, as well as the totals falling under each treatment priority. Recommendations will be incorporated into the Society's long-range plan in regard to seeking funding. The conservator's recommendations will be incorporated into the conservation plan.

2. What are the proposed methods and why are they conservationally sound?

The project is designed to follow standard procedures for condition assessments and to fit within the Society's ongoing preservation planning. Tom Heller was chosen as the conservator for this project as he has recently completed a similar survey for another organization. The form that is being used is similar to the one Heller has used in other surveys. We have made a few adaptations to the form so that it meets our needs and will be easier to transfer information to the collections management program.

The condition assessments and photographs of the furniture will take place insitu. Little moving of the pieces will take place to safeguard the furniture from damage and unnecessary handling. Heller will provide padded blankets for possible movement of objects. The curator and conservator will install additional lighting in the rooms for optimum viewing of each piece.

3. What is the object(s), historic structure(s), or specimen(s) that is the focus of the project?

The mission of the New Castle Historical Society is to collect, preserve and interpret the history of New Castle and its environs in order to promote historical awareness, and to encourage the preservation of historical architecture, documents and material culture. The Society fosters it mission by the study and dissemination of local history through exhibits, programs, and resource materials.

Located within a historic landmark district, the Amstel and Dutch Houses and their collections are a vital part of the interpretation of New Castle's rich history. The town of New Castle is 352 years old. The 11/2 story Dutch house built c.1692-1701 is the only remaining domestic structure from the towns early period. The Georgian, 3 story brick Amstel house was built in 1738.

The Amstel house played an important role in the town's, state's and young nation's history. George Washington attended a wedding reception here. Signers of the Declaration of Independence George Read and Thomas McKean were entertained in the home. It was home to Nicholas VanDyke, governor of Delaware.

The majority of the furniture collection is from the 18th century. The furniture plays a key role in the interpretation of the two historic sites. Numerous pieces in the collection are from New York and the Hudson Valley; they reflect the town's Dutch heritage. There are approximately forty pieces of furniture in the Dutch House. These items were purchased in the late 1930's for the Dutch House by one of the society's founders Louise DuPont Crowninshield with the assistance of her brother Henry Francis DuPont. These pieces include but are not limited to a set of six Queen Anne yoke back, duck foot side chairs in old paint stamped "Coutant", c 1720-1770 and cherry kas, c. 1740-1770. Not only are many of these objects excellent examples of early craftsmanship but also they are important as a whole collection. These objects were not collected for private use but to tell a story about the town's past. They also depict the collecting philosophies of the early twentieth century.

The remainder of the 120-piece furniture collection is located in the Amstel House. Fifty objects are on view and the rest are stored on the third floor. Many pieces that are on display in the Amstel House have a provenance to the town. Some have a provenance to the house, for example, the matching pair of mahogany bureaus with untouched surface and original open brasses c. 1770-1780, a pair of Chippendale side chairs c. 1760-1780, a pair of mahogany dining tablesc.1760-1780, a walnut dressing table c.1750-1780, and 2 pine worktables.

4. How does this project relate to your museum's on-going conservation activities?

In the winter of 2003 the curator identified several pieces in the furniture collection that needed conservation. Greg Landry director of conservation and senior furniture conservator, Winterthur Museum, looked at these. He recommended that a condition survey be done on the furniture collection as none of the previous surveys had included this important collection.

This project is part of the New Castle Historical Society's strategic and long-range plan developed in 2000. The major collections components of the plan are:

1) Hire a curator/collections manager, *(hired October 2001)*
2) Upgrade care of collections, *(ongoing)*
3) Develop a housekeeping and maintenance plan for collections and historic structures, *(in progress)*
4) Create long-range preservation and conservation plan for the collections and the properties,
5) Expand the presence in the community and the region by making its collections and archives readily available to the public,
6) Expand its story of the town through use of collections in exhibitions.

Over the past 2 years the curator has focused attentions on upgrading the collections and laying the groundwork for the development of preservation and conservation plans.

In December of 2001 work began on upgrading the textile storage. With the assistance of Margaret Fikioris, a textile conservator, a plan was developed for the systematic re-housing and documentation of the textile collection. To date approximately 1/5 of the textile collection has been catalogued, condition reported, and re-housed. Simultaneously, an archival collection of 360 linear feet has been processed and the finding aids developed. Work has begun on two additional archival collections.

In 2002 the Society undertook a general preservation and conservation assessment of its decorative arts, textile, archival collections, and two historic structures to facilitate items 2, 3 and 4 of the long-range plan. The process included a two-day site visit by Kory Berrett, Berrett Conservation Studio and a one-day visit by Richard Kerschner, Chief of Preservation and Conservation, Shelburne Museum. Berrett reviewed and evaluated 1) the collections and policies relating to their management, 2) exhibitions and their impact on preservation, 3) collections storage and the problems stemming from limited space, and 4) the housekeeping program. In his report he made recommendations in each of these areas with a prioritized planning outline that identified remedial actions. This plan is the basis for our current ongoing collection's work and short term conservation plans. Kerschner assessed the environmental conditions (temperature ranges, humidity ranges and light levels) appropriate for long-term preservation of the collections and advised on the practical climate control methods for the Society's two structures. Based on the two preservation and conservation assessment reports

and several follow-up discussions with Berrett and Kerschner, it was determined that the logical next steps were:

to inventory collection *(collections on exhibit will be complete by December 2003, storage complete 2004),*
to begin upgrading the collections' documentation *(in progress),*
to catalog and condition report the furniture collection *(slated to begin in 2004),*
to institute an environmental survey and an ongoing monitoring program of the exhibition and storage areas *(funding pending for purchase* of *equipment PEM and climate notebook)* .

The Society was awarded its first Conservation Project Support grant for a general assessment of the textile and-paper collections in 1988. Several objects were identified as needing conservation treatment. The curator has prioritized a treatment schedule for these objects based on both assessments. Treatment was obtained for several of these objects in 2002-2003. Ann Clapp identified that the1805 Benjamin Henry Latrobe/Robert Mills Survey of New Castle needed treatment. The 3 part rare map received treatment and a storage case was constructed with a viewing component by the Conservation Center for Art and Historic Artifacts. The 1824 umbrella identified in Nancy Papay's report is in the process of receiving treatment and case constructed that also can be used for storage with a viewing component. Nancy Love, a textile conservator in Philadelphia, is working on this object. Additionally, the society received in 1996 a John Hesselius painting of an 18th century New Castle resident. Richard Wolbers treated this oil painting and frame in the spring. Funding for the conservation treatment for all these objects was part of the Society's annual appeal. In the last three years when the annual appeal is mailed to members, corporations, and previous donors, they have a choice to give to the general operating fund or the conservation fund. This method of fund raising has been a very successful way of getting conservation issues before our members and donors.

As we work on the collections we are also constantly maintaining the historic structures. In the summer of 2002 the Dutch house was painted and current preservation standards were used. Currently, we are undertaking a historic structures report for both the Amstel and Dutch Houses. Jeff Klee an architectural historian at the Public Archaeology Lab in Rhode Island and Ph.D. candidate in Architectural History at the University of Delaware is working on the historic structures documentation with the assistance of Dr. Bernard Herman, Professor of Art History University of Delaware. James Groff a conservator of open hearths practicing in the Mid-Atlantic region completed a structural analysis and is working on the documentation of the Amstel House's kitchen fireplace and beehive oven.

5. What are the anticipated benefits of this project?

The primary benefit of this project is the improved care (and documentation) of the furniture collection. The survey will allow us to make informed choices for the physical treatments of the objects. Additionally, it will help us determine what objects should or shouldn't be on continual display. This survey will help the Society to develop a well-conceived and effective preservation plan.

The Amstel and Dutch Houses and their collections are a vital part of the interpretation of New Castle's rich history. Collections are used for historical and educational purposes and provide source materials for historical research. Annually thousands visit these buildings to learn about life in New Castle in the 18th and 19th centuries.

Currently the Society is in the process of completing an historic structures report for the Amstel and Dutch Houses. A reinterpretation of the properties will occur once the architectural and historical documentation of the properties are completed. Information obtained from the summary report of the survey project will assist in the reinterpretation plan.

6. How will the applicant ensure that ongoing museum functions are not inhibited by these project activities?

This project is an integral part of the Society's on-going collections management activities. In his assessment report of May 2003 Kory Berrett sited that the furniture collection needed to be condition reported. We are using this report as the basis of our short-term conservation and collection management plans, this project is essential to bringing us one step closer to our short-term collection's goals. The documentation of the furniture collection is a high priority of the Society's. This project was designed to fit into the Curator's work plan for 2004. Other large collection oriented activities such as the textile-rehousing project will continue at its same pace. This project will not affect the Society's fall tour and exhibition schedules.

The furniture that is displayed throughout the historic sites will be worked on Monday's as the Society is closed to the public. On Tuesday's we will work in third floor storage, as it is not open to the public.

7. How does the project budget support the project goals and objectives?

The budget was developed according to the conservation needs of the collection, the realistic funding that can be budgeted by the Society and with advice of Thomas Heller, conservation consultant for the project and advice from Barbara Buckley, Conservator, Barnes Foundation who is directing an institution wide detailed condition survey.

In planning this project, discussions of the project were had with four conservators and estimates were received from two. Heller was chosen as his checklist approach to the survey provided necessary documentation to the collections, while also serving collection management needs. His day rate is a reasonable rate and in line with current conservation fees. Additionally, Heller recently finished a similar survey for the Barnes foundation. The curator, Rebecca Wilson had spent time discussing that project in detail with Conservator, Barbara Buckley. From these discussions the curator learned about the level of training needed and time it takes to process the photographs into the collection databases and monitor and maintain all the collections records generated in a project of this type.

Wilson works part-time; when the conservator is on site she will work the same hours as the conservator. Due to the fact that she is part-time at least seventy-five percent of her time will be spent on this project during phase 2. Phases 1 and 3 will only require approximately twenty-five percent of her time in preparing for the survey and creating the final reports. The three volunteers will work the equivalent of a seven-hour day each week. This project is a priority activity under the Society's existing long-range plan.

Equipment required for the project is available between the Society and the conservator. Costs for necessary supplies were obtained from local camera and office supply stores

8. What are the qualifications and responsibilities of the project personnel?

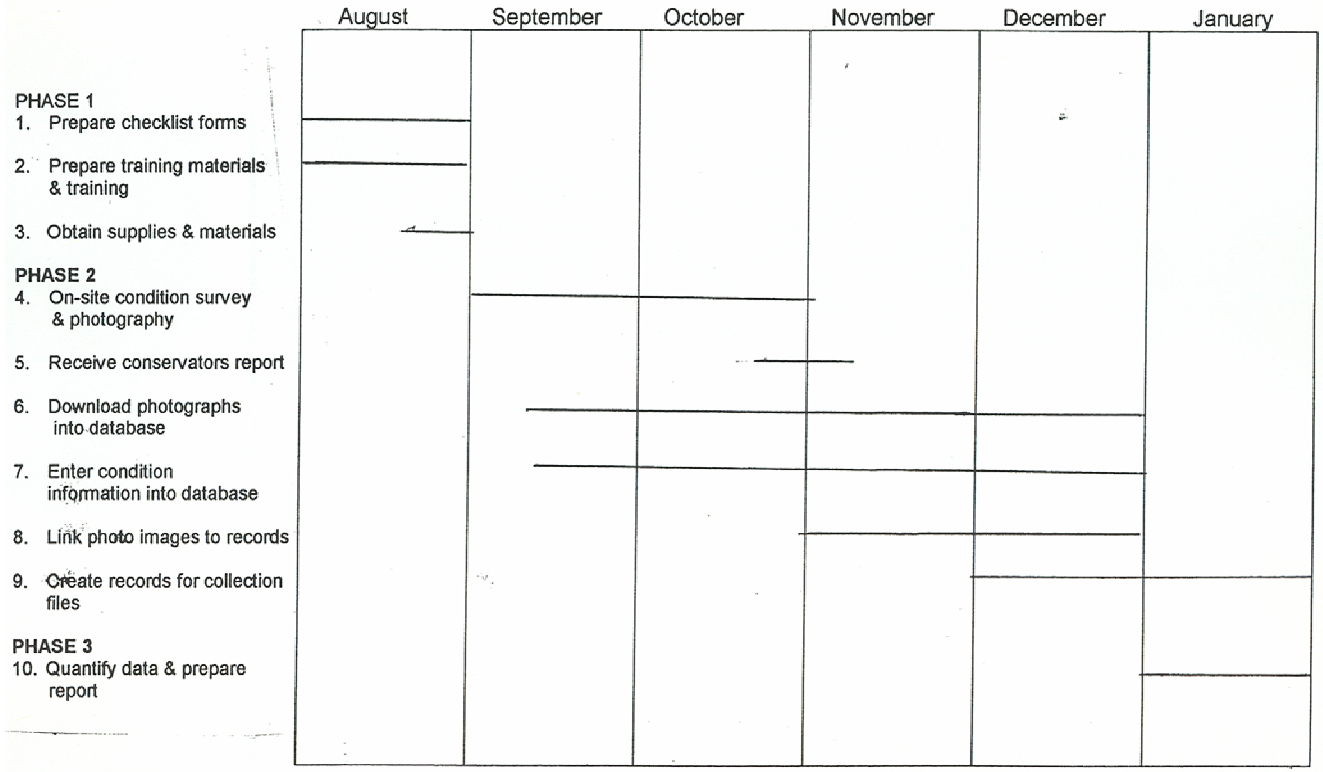
Thomas L. Heller is the conservation consultant for this project. He is the primary of Heller Conservation Services and a professional associate of the American Institute of Conservation (AIC). He was instrumental in the founding of the Belmont Hills Art Conservation Center a consortium of six conservators. Heller has recently completed a similar survey of 520 pieces of furniture for the Barnes Foundation. He has worked at both Winterthur Museum and the Philadelphia Museum of Art in the furniture conservation labs. Heller will prepare condition reports with treatment proposals for all objects in furniture collection, prepare final report outlining exhibit, storage, and display issues and assist curator with identifying goals for a long-range conservation plan.

Rebecca L. Wilson, curator will be the project director. She has worked at the New Castle Historical Society for two years. In this capacity she has overseen an NEH Preservation Assistance Grant and contracted for conservation work with various conservation firms. Wilson has over twenty years experience in the museum field. From 1989-1998 Wilson was the director of the Mid-Atlantic Association of Museums where she managed grants from NEH, IMLS and a variety of foundations. In this capacity she worked with small museums and planned numerous workshops and seminars on collections management, condition reporting through the eyes of a conservator, environmental conditions for museums and historic sites, and pest control. Wilson was the administrator of the Collections Care Training Program for four years. She was Chief Curator of the Jekyll Island Museum where she managed a 1988 IMS conservation project grant for an overall assessment. She has worked as registrar in art and history museums. She will set the schedules and coordinate the work of the conservator and the volunteers. She will develop all training materials and train the volunteers. Additionally, Wilson will photograph, the objects edit and input condition reports into the database program and manage all collections records related to the project. Additionally, she will write the final report on the project.

Volunteers. There are several key volunteers who work on a weekly basis with the Society on the archival and textile collections. Several have computer experience and have worked with other photograph databases. These volunteers will work on the downloading of the photographs and assist with input into the collection database. The other volunteer assignments will include reproducing forms and assisting Wilson and Heller with the photography and movement of objects.

Schedule of Completion
Detailed Condition Survey of Furniture Collection
New Castle Historical Society

2004-2005



Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant New Castle Historical Society

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
[redacted]/	(1)	4 months x 75% of [redacted]	0	5396	5,396
Curator	( )				
[redacted]/	(1)	2 months x 25% of [redacted]	0	450	450
Curator	( )				
		TOTAL SALARIES AND WAGES	$ 0	5846	5,846

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Volunteers	(3)	$105/day x 19 days x 3	0	5,985	5,985
Casual Laborer	(1)	$25/hour x 4 hours	0	100	100
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0	6,085	6,085

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	MATCH	TOTAL
3.75	%	of $ 21,580	0	~~809~~	809
	%	of $			
	%	of $			
		TOTAL FRINGE BENEFITS	$ 0	~~809~~	809

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
[redacted]/Conservator	$525	17	7.875	1,050	8,925
		TOTAL CONSULTATION FEES	$ 7,875	1,050	8,925

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
Philadelphia/	(1)	(15)	180	570	0	750	750
New Castle	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 0	750	750

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Digital Camera Disks	3 disks x $64	0	192	192
CDs (Imation)	50 pack (Staples Catalog)	0	33	33
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$ 0	225	225

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL SERVICES	$		

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL COST OF OTHER	$		
	TOTAL DIRECT PROJECT COSTS	$ 7,875	14640	22515

INDIRECT COSTS

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☑ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

☐ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

Name of Federal Agency	Effective Date of Agreement

C. Rate	base(s)	Amount(s)	Amount(s)
20 %	of $	17,640	$ 3,528
%	of $		$

TOTAL INDIRECT COSTS $ 3,528

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

Project Budget Form

SECTION 3: SUMMARY BUDGET - CPS AND EDUCATION COMPONENT

Name of Applicant: New Castle Historical Society

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES *(PERMANENT STAFF)*	0	6294	6294
SALARIES AND WAGES *(TEMPORARY STAFF HIRED FOR PROJECT)*	0	6,085	6,085
FRINGE BENEFITS	0	236	236
CONSULTANT FEES	7,875	1,050	8.925
TRAVEL: DOMESTIC	0	750	750
FOREIGN			
SUPPLIES & MATERIALS	0	225	225
SERVICES	0	0	0
OTHER	0	0	0
TOTAL DIRECT COSTS	$ 7,875	$ 14640	$ 22515
INDIRECT COSTS*	$ 0	$ 3528	$ 3528

* *If you do not have a current Federally Negotiated Rate, your indirect costs must appear in the Match column only.*

TOTAL PROJECT COSTS		$ 25,898
AMOUNT OF CASH-MATCH	$ 7,971	
AMOUNT OF IN-KIND CONTRIBUTIONS-MATCH	$ 10,052	
TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)		$ 18,023
AMOUNT REQUESTED FROM IMLS		$ 7,875
PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%)		30.5 %

Have you received or requested funds for any of these project activities from another federal agency? *(please check one)* ☐ Yes ☑ No

If yes, name of agency _____ Date _____

Amount requested $ _____

Belle Meade Plantation
Nashville, Tennessee

Project Type: Environmental Survey
IMLS Award: $25,167
Match: $25,838
Total Project: $51,005
Museum Budget: $1,475,535

IMLS Conservation Project Grant -- Narrative Questions

1. What is the design of the project?

Belle Meade Plantation (BMP) requests a Conservation Project matching grant to conduct an environmental survey and to purchase data logging equipment to monitor temperature and humidity levels in the 1853 mansion, collection storage areas, Education Building and other extant historic buildings housing permanent collections for display and interpretation. Daily and seasonal variations, both inside and out, will be recorded for a period of one year in order to provide information to help stabilize the environment for collections and to establish a baseline for a preventative conservation program. A conservator experienced in environmental surveys and a preservation architect/engineer will be hired to analyze the data and make recommendations for interior climate management and improvements that meet the needs of both the collections and the historic buildings.

The project will address issues raised in the Historic Structures Report and the CAP and MAP reports. "The exceptional condensation problem in the mansion was of particular concern during the on-site visit. Nearly all of the windows were fully clouded with a coating moisture, which indicate that the existing system is not necessarily properly balanced or is not set properly to deal with the unpredictable local weather during seasonal changes. The site should implement a monitoring program to determine how the existing system may need to be modified to provide a more stable temperature and relative humidity control throughout the interior of the mansion. The monitoring needs to be conducted over the course of a full year (going through all seasons and seasonal transitions)." *Michael Emrick, AIA Architectural CAP Report* 1996.

After the completion of the CAP grant, two hygothermographs were purchased to begin evaluating the existing systems. One was installed upstairs and one down in the 1853 antebellum mansion. This initial monitoring was used in conjunction with the CAP report to develop a long-range conservation plan that included replacement of existing problem HVAC units. This resulted in the replacement of the boiler and three air handlers in the mansion and the removal of all units located on the roof to eliminate vibration. Although these measures have improved the mansion environment, fluctuations in humidity levels frequently continue to be at unacceptable levels during seasonal extremes.

The new systems still are not well balanced because staff has a difficult time regulating the system effectively without an annual baseline of environmental conditions within and without the buildings. We have realized that two hygrothermographs are not enough to effectively monitor and evaluate the environmental conditions present in the space being monitored (16 rooms). In addition we are not monitoring any of the extant historic structures where we currently have artifacts and interpretive exhibits or in historic structures where we are planning future interpretive exhibits (J 793 *Harding Cabin, 1890 Carriage House & Stables,* 1884 *Diary Building).*

The project will commence in May 2004 with the purchase and calibration of 15 dataloggers and sensors for environmental monitoring. This equipment was selected by the consultants to be cost and time effective due to the number of zones that need to be monitored during the twelve-month survey. In June the conservator and architect/engineer will visit the site for three days to become familiar with the collections and buildings and to participate in discussions to develop strategies for climate management improvements. During this visit the architect/engineer will initialize and deploy the data loggers and sensors in the field and train the staff in downloading and transferring data. The environmental monitoring program will be conducted from June 2004 to June 2005.

The conservator and architect/engineer will analyze the data monthly with final reports due in August 2005. The report from the architect/engineer will address the environmental survey in three distinct areas: interior climate management improvements, analysis of data based upon the environmental monitoring and investigation of exterior stucco failure. The conservator will serve as an advocate for the collections in discussions with the engineer and will analyze the effects of the environment upon the collection.

It is estimated that the project will take approximately two weeks of the Executive Director and three weeks of the Assistant Curator's time for the environmental monitoring program, coordinating consultant services and to educate the visiting public and area museums about the importance of environmental monitoring for conservation. One week of time will be devoted solely for downloading and transmission of the data and the printing of reports and graphs. The data loggers will be checked and downloaded once a month and will be comparatively "bench checked" for consistency every three months. Other staff involved in the project includes the Property Manager

(installing weather station, electrical for sensors and helping to deploy data loggers), Assistant Curator for Textiles and interpretive staff. The conservator and architect/engineer will need 3 days at the site (one to conduct a climate management workshop) and an additional 3 days to write their reports. By using the data loggers and software for downloading and analyzing the data, the amount of time needed by curatorial staff for recording and downloading and the consultants for compilation and analysis is held to a minimum.

The project will not disrupt museum activities since it consists of monitoring only. The data loggers are unobtrusive compared to traditional hygrothermographs and the data will be collected when visitors are not in the rooms except when curatorial staff are using these times to teach the public about the purpose of environmental monitoring and the importance of a proper interior climate management program for preservation.

2a. What are the proposed conservation methods and why are they conservationally sound?

Michael Henry, a registered engineer and architect who specializes in the documentation and preservation of historic buildings, has recommended the HOBO H8 Pro data loggers made by the Onset Computer Corporation. He selected this equipment because it is efficient, economical, user friendly and suitable for the level of information and accuracy needed for the monitoring program. They have an accuracy rate of ± 0.3 F and ± 3% RH. The system includes a personal digital assistant (PDA) to download the data to take to a personal computer, allowing the loggers to stay in place for continuous monitoring recording. This is less obtrusive and an easier procedure than changing the paper chart on the drum of a more traditional hygrothermograph, and it allows for quick data retrieval in PC format for more convenient data analysis, presentation and storage. Onset Computer Corporation has been exclusively designing and manufacturing battery powered data loggers since 1981.

To assure continual accuracy throughout the survey the data loggers will be "bench checked" every three months by curatorial staff; this comparison will identify any data loggers that have drifted in performance since deployment. The architect/engineer consultant will do the initialization of the dataloggers and deploy the data loggers and sensors in the field. Along with the conservation consultant, they will provide staff with the proper instruction and training to conduct the environmental survey.

The purpose of monitoring is to record the progress of the new mechanical systems and develop a program for further improvements for climate management. The monitoring program will include measurements of both exterior and interior temperature and relative humidity in the 1853 mansion, wind speed and direction, solar radiation, rainfall and the number of times the entry door is opened daily. Interior measurements of temperature and relative humidity will also be recorded in the 1793 Harding Cabin, 1890 Carriage House and Stables and Education Building. Data will be downloaded monthly and sent to both the conservator and architect/engineer for analysis. Charts will be generated and placed in folders by month for ongoing analysis.

The conservator and preservation architect/engineer will then analyze the data, evaluate our mechanical systems performance as indicated by the data, and help us develop an integrated program to minimize the fluctuations in temperature and relative humidity. Although we realize that true climate "control" is not possible, we do hope to learn how to best manage it through an interior climate management system.

3. What is the object(s), historic structure(s), or specimen(s) that is the focus of this project?

Belle Meade Plantation in Nashville, Tennessee was one of the world's premier thoroughbred nursery and stud farms in the 19th century. Established by John Harding in 1807, the plantation eventually grew to 5,400 acres. Today the site consists of 30.5 acres with an 1853 Greek Revival mansion of brick and stucco, nine extant historic buildings, a visitor center with museum store and restaurant, and an education building. The extant historic buildings include the original Harding log cabin built in the 1790s, brick 1840s smokehouse, brick 1840s garden house, log 1830s slave cabin, limestone 1839 mausoleum, frame 1840 chicken house, frame 1880s play house, stone 1884 dairy, and frame 1890s carriage house and stables. The mansion, log cabins, and carriage house and stables all contain collections.

The collection consists of the buildings and 4,664 artifacts. Of these 868 are personal artifacts; 840 are tools & equipment for materials; 1,214 are communication artifacts; 54 are distribution & transportation artifacts; 729 are furnishings; 33 are tools & equipment for communication; 124 are recreational artifacts; 54 are tools & equipment for science/technology; 389 are photographs; and 333 are documents.

Our mission is "To preserve and interpret the historical value of Belle Meade Plantation and to educate the public about its significance in American culture." Approximately one third of the collection is original to either the family or plantation. Authentic furnishings and artifacts from the years 1807-1908 have been selected to supplement the:; original. Approximately 75% of the collection is on view. The environmental survey will examine the climate for all of the collections including those in storage.

Belle Meade's collections provide an opportunity for visitors to experience a vast spectrum of 19th century life from simple log cabin to formal mansion. We have one of the largest costume and textile collections in the state, and are the only museum that exhibits them with regularity. Our equine art and carriage collections are nationally significant and of interest to those in the thoroughbred industry. Most of our fine art is original, and we have many fine examples of furniture, coin silver and other decorative arts. Many of our equine paintings hang in the entry hallway of the mansion where they are subject to temperature and humidity fluctuations from the continual opening and closing of the front door to visitors. The results of this environmental survey will be used in our long-range institutional master plans to properly identify the changes and improvements needed to mechanical systems, traffic flow and volume of visitors, and how these factor into the preservation of the collections being stored and displayed in specific historic structures.

From decorative arts and carriages to our collection of children's toys, games and clothing to a frontier cabin or slave cabin recently restored with interpretive exhibits on the African American experience at Belle Meade, our collections are relevant and enjoyed by audiences of all ages, locales, ethnicity and nationalities.

4. How does the project relate to the museum's ongoing conservation activities?

Proper environmental conditions are crucial to the fabric of historic buildings as well as the collections. The museum received a CAP Grant in 1996 and a MAP I grant in 2000. In an effort to comply with suggestions made by the Historic Structure Report, and the CAP and MAP Reports, a new "reheat" HVAC system was installed in the mansion in phases during 1999 and 2000. The three-zone system includes a boiler and three air handlers. In order to eliminate vibrations and stop roof leaks, two air-condensing units were taken off the roof and placed outside. The three air handlers were replaced, and a new 750,000 BTU boiler was installed as well as a control panel for regulating humidity. In addition, an exhaust fan was installed in the attic. All three of the air handlers have humidifiers. The system is set up so that the boiler is on all year to help balance the temperature and humidity.

A five-year conservation plan was developed in 1998 as a direct result of the 1996 CAP report. Changes to the HVAC system to improve the environmental conditions in the exhibition and storage areas, has been a major element of this plan. Conservation has been a line item in the annual budget since the 1996-97 fiscal year. Since then, the amount of funds has increased annually to coincide with specific needs in the plan. Money has been spent on conserving oil paintings, furniture, and textiles as well as purchasing UV filters for the windows. Last year money was budgeted to clean the air ducts. Mold was detected in fiberboard ductwork and a certified industrial hygienist was hired to sample and analyzes the mold spores. Despite not having budgeted for this improvement during the fiscal year, the Board of Directors approved replacement of the infected ductwork at a cost of over $12,000 to protect the future health of employees and visitors and for the preservation of the collections. A complete annual environmental survey is the next major step in the long-range conservation plan for the collections and for building restoration. This project directly relates to the action item in the plan.

A collections storage area was developed in 2000 following recommendations in the CAP Report. Collections are cared for using standard museum practices. Although conservation surveys have been done on the oil paintings and furniture, they still need to be done on the other objects in the collection. *(The furniture needs to be resurveyed).* The curators regularly observe the condition of objects, and those items needing conservation are either dealt with in house or are sent to a conservator. We have budgeted for one to two oil paintings to be conserved each year. UV filters have been placed on all the windows in the mansion and metered regularly. Costumes, textiles, photographs, and documents are stored in acid-free materials in environmentally controlled areas. During observation for research and cleaning, all objects are professionally handled with gloves.

An Assistant Curator, who is trained in object handling, cleans the mansion one hour each day, five days a week. Periodic maintenance such as polishing the silver, cleaning the porcelain and glass, vacuuming textiles, cleaning the carriages, etc. is done by the curatorial staff or trained volunteers under curatorial supervision.

We have implemented the following suggestions from the CAP and MAP reports. 1) Developed a Long-Range Conservation Plan. 2) Improved HVAC. 3) Set up a collections suite with storage area. 4) Purchased museum storage shelving and cabinets. 5) Hired a Collections Manager *(now called Assistant Curator of Collections)*. 6) Entered all collections data into the computer. 7) Written a disaster plan. 8) Purchased light and ultraviolet meters. 9) Separated non-collections objects from collections. 10) Completed repairs on roof and guttering. 11) Purchased two hygrothermographs. 12) Added additional UV filtering storm windows.

Improving the environment was listed as a high priority in both sections of the CAP Report. (See *page* 3 *Michael Emrick's CAP Report concerning historic structures and page* 4 *of Shelly Paine's CAP Report concerning the collection)*. Although we have done some monitoring and improved the HVAC, staff has a difficult time regulating the system effectively without an annual baseline of environmental conditions and realized that two hygrothermographs are not enough to properly survey and evaluate the environmental conditions present in the space being monitored. For example, we do not have a hygrothermograph placed permanently in collections storage. This places our buildings and collections in jeopardy and makes this project Belle Meade Plantation's greatest conservation need at this time.

One conservation issue facing the 1853 Greek revival mansion is the failure of exterior stucco. It is unclear whether this is due to inferior materials used in a 1988 restoration program, moisture entry from within and without the structure, or both. Michael Henry's firm was selected for their experience in improving mechanical systems for historic structures and in analyzing the reasons for the failure of materials used to construct historic buildings. Henry will examine selected areas of stucco failure, including substrates and locations of moisture entry, collect samples for laboratory testing, analyze the results and prepare an opinion, and develop recommendations to abate the contributing factors and restore the stucco. Selecting this firm for environmental monitoring, interior climate management improvements and material failure testing is an efficient use of consultant's time on property and cost efficient for the museum. Conducting this environmental survey and investigating material failures demonstrates BMP's strong commitment to conservation.

5. What are the anticipated benefits of this project?

Visitors today are more visually oriented than in the past. Most of them want to see artifacts that are original to historic properties. When those cannot be found, artifacts from the period are chosen. We would much rather show period antiques than reproductions, but most of the antiques in our collection are inherently unstable. Humidity, which is often more detrimental to collections than temperature, is our greatest problem for the collections and the buildings which house them. High humidity is a big problem in the South. This project will identify and address the problems of temperature and relative humidity on our museum collections.

The problems are the same for many of our visitors so we will share this information through curatorial contact and information pamphlets and panels in the historic buildings. Curatorial staff will place at least one datalogger within view of the public tour. Combined with the informational pamphlets and panels, this will allow curatorial and interpretive staff to explain the environmental monitoring and how its results will be used. Belle Meade Plantation is the flagship property in the Association for the Preservation of Tennessee Antiquities, a statewide organization consisting of twelve historic properties run by independent chapters. All the APTA historic properties and Tennessee museums will be invited to attend a one-day workshop at Belle Meade Plantation organized by the staff. The workshop will be conducted by the conservator and the preservation architect/engineer at the end of their on site visit. The workshop will use BMP as a learning laboratory for environmental monitoring and discuss the adverse effects of temperature and relative humidity on museum collections. The workshop will be held in our Education Building and lunch served in our Carriage House.

Monitoring the environmental conditions for a year will enable to us make changes to adapt to seasonal variations. The HVAC has been replaced so the monitoring will now serve as a diagnostic tool for change and needed improvements. We continue to have mold and mildew problems in the summer, and wood veneer popping in the winter. The mildew has particularly caused problems to the stucco on the inside and outside of the mansion. If we can manage to balance the HVAC system, these conditions will be lessened, if not eliminated, resulting in more of a preservation and less conservation approach. The conservator will not only be able to help us with environmental management, but will be able to identify which objects in the collections need special care and conditions. The preservation architect/engineer will assess *our* mechanical system and help us develop a

program for climate improvements and investigate the stucco failure and a solution.

6. How will the applicant ensure that ongoing museum functions are not inhibited by these project activities?

The museum has demonstrated its overall financial commitment to conservation through long-range conservation planning that has increased the collections budget to almost 10% of the total budget. The curatorial department employs three full-time members -- a Curator (retired July 2003, replacement expected by Spring 2004), Assistant Curator of Textiles and an Assistant Curator of Collections and Research. The department provides ongoing observation of objects during detailed condition reporting to identify conservation needs. The curatorial department will be responsible for the annual survey and continue to provide its ongoing services to the public.

The museum will be open to the public during its usual times throughout the duration of the project. As we have over 140,000 visitors a year, the front door is opened frequently, so we will be able to monitor the temperature and humidity under normal conditions. Dataloggers will be placed in inconspicuous areas out of sight to visitors except for the locations previously identified as areas where staff will interact and educate the public about the environmental monitoring program. The Assistant Curator for Collections will download the majority of the data in between tours, when visitors are not present. The Assistant Curator of Textiles will help with the monitoring and education program when needed.

7. How does the project budget support the project goals and objectives?

This project is identified in Belle Meade Plantations Long-Range Conservation Plan as the next major task. As such, the Executive Director began investigating the personnel, materials and funds needed to conduct the needed environmental survey. Since an IMLS CAP grant had been previously received for a general assessment, and contacts were identified for the best-suited project consultants, they were contacted regarding participation and availability and then asked to help develop the project budget. The Executive Director, who has had previous experience conducting two other conservation project support grants, worked with the project consultants to develop a reasonable budget that achieves all the stated goals and objectives for the project.

The dataloggers and sensors being used for this project are economical, user friendly and suitable for the level of information/accuracy needed for this monitoring program. Both consultants provided detailed engagement letters helping to explain the process and equipment needed for this survey. *(Please see Michael Henry and Wendy Jessup engagement letters in supporting documents)*.

Belle Meade Plantation is asking IMLS to fund the conservator and the preservation architect/engineer. Belle Meade Plantation will match these funds by purchasing the environmental monitoring equipment, paying the preservation architect/engineer for the stucco failure investigation, supporting staff salaries and fringe benefits for their time involved in the project and the hotel costs for the consultants.

Curatorial staff time will be devoted to the environmental monitoring program. Both the curatorial and interpretive staff will be responsible for educating the visiting public about the purpose of the monitoring program. The curatorial staff will prepare for the consultants' site visit by compiling and preparing a brief on all previous reports concerning conservation, historic structures, mechanical systems and environmental monitoring to send to the consultants. This will take one day for two curatorial staff members. Curatorial staff, Executive Director, Operations Director and Property Manager will tour the consultants through the pertinent areas of the property. They will also be interviewed by the consultants individually and meet in a roundtable discussion with the consultants and Board members to discuss systems, collections and related building issues in order to prioritize project objectives (one day each for these activities). The property manager will erect a 10-foot high weather station mast prior to the arrival of the preservation architect/engineer. He will then assist the consultant with the deployment of the data loggers.

Curatorial staff will be responsible for the monthly downloading of the data loggers and transferring the data to Watson & Henry Associates by email or disk. Since there are 15 data loggers in three separate historic buildings on the property (1853 mansion, 1793 Harding Cabin, 1890 Carriage House and Stables) and one modem Education Building, it is estimated the minimum time spent downloading the data in the different gated

areas of the mansion and in the two separate buildings will be 6 hours each month. It will take an additional 1-hour each month to transfer and transmit data and to print reports and graphs. Every three months the curatorial staff will "bench check" the comparative accuracy of the data loggers and will identify any dataloggers that may have drifted in performance since the initialization process. Deviating data loggers, if any, will be isolated and sent to the manufacturer for repair/replacement (3 days over twelve months). .

Staff time devoted to educational purposes include developing informational pamphlets and an interpretive panel to be used during the mansion tour by interpretive staff, interactive talks with visitors by curatorial staff concerning environmental monitoring, public speaking in the community regarding the project, and for the organization and promotion of the one-day climate management workshop being presented by the project consultants and Executive Director. It is anticipated that this workshop will reach over 100 museum professionals, board members and volunteers at historic house museums across the state. The curatorial staff and Executive Director will spend one day preparing materials for mailing and one day for facilitating the workshop (setup, registration, lunch, etc.). The Executive Director will begin a series of talks about the environmental monitoring program at BMP out in the community (through the speaker's bureau) and in one-on-one meetings with donors concerning new conservation needs and to cultivate their potential funding. The Executive Director will also speak on this topic at the APTA annual meeting in May 2005.

8. What are the qualifications and responsibilities of the project personnel?

Wendy Jessup, President and Conservator of Wendy Jessup and Associates, Inc. provides consulting and training services to museums, cultural organizations and historical societies as well as architects and engineers involved in museum facility improvements and new construction projects. Projects include development of preventive conservation policies, collections management programs, environmental assessments, storage plans, collections relocation plans, long-range conservation plans, and facilities planning for collections care and preservation.

Michael Henry, a Registered Engineer and Registered Architect, is a principal with Watson & Henry Associates. He specializes in the investigation, documentation, and preservation of historic buildings and buildings housing collections. He has done environmental consulting for Cliveden, Drayton Hall, Gibson House, Harriet Beecher Stowe Center and for the Getty Conservation Institute among others.

Katherine M. Switala-Elmhurst, an employee of Watson & Henry Associates, holds degrees in Civil Engineering, Building Science and Construction, and Historic Preservation. She is a member of the American Society of Heating, Air Conditioning and Refrigeration Engineers (ASHRAE) and will assist Mr. Henry in the entire project. Past projects have included Cliveden, Drayton Hall, Gibson House, Harriet Beecher Stowe Center and Manzil-e-Meher, an archives and collections storage facility in Meherbad, India.

Norman Burns, Executive Director, will oversee the project. Burns holds a MA in History and has over 18 years experience in historical administration, education and preservation, including administering two previous IMLS Conservation Project Support grants to conduct environmental surveys at the Sam Davis Historic Site, Smyrna, Tennessee in 1988 and at Rocky Mount Museum in Johnson City, Tennessee in 1991. Burns has also served as an IMLS GOS and LOG reviewer. Bums has been the curatorial professional at two state historic sites and an AAM accredited museum and has served as a speaker on a wide range of topics at state and national museum meetings.

Sharon Maguire, Assistant Curator of Collections and Research, will be responsible for the downloading of all monitoring data. Sharon is currently finishing a degree in History and Planning. She is highly proficient with computers and collections management software having recently converting BMP to PastPerfect. She has received training in Collections Management and Care from AASLH and attended workshops on wood graining.

Ron Kinslow, Property Manager, has had extensive training in HVAC and boiler equipment. He is certified in HVAC and electrical repair. He will be responsible for the initial wiring and set-up of interior and exterior sensors, the installation of a weather station pole and adjusting the HVAC equipment to balance the temperature and humidity within the Mansion in accordance with the consultants' recommendations.

BELLE MEADE PLANTATION SCHEDULE FOR ENVIRONMENTAL MONITORING

May 2004	June 2004	Mid-June 2004 – Mid June 2005	August/September 2005
✓ Purchase data loggers and other monitoring equipment and sensors and send to architect/engineer for calibration. ✓ Curatorial staff compiles materials and write action brief on all previous conservation, historic structures, mechanical systems and environmental reports for consultants pre-visit.	✓ Weather station mast and electrical installed for sensors. ✓ Site visit for both the conservator and the architect/engineer. ✓ Consultant/staff/ Board roundtable discussions. ✓ Data loggers deployed by consultant and staff. ✓ Staff training on equipment. ✓ One-day workshop on climate management. ✓ Investigation of stucco failure by consultant. ✓ Environmental monitoring begins.	Monitoring ✓ Data downloaded each month and sent to architect/engineer. ✓ Interactive talks with visitors concerning environmental monitoring and importance of proper climate management program for preservation by curatorial staff. ✓ Recalibration of data loggers every three months (bench checked). ✓ Report from architect/engineer on stucco failure and recommendations for addressing problems and future restoration. ✓ Executive Director begins series of talks in community about environmental monitoring program and how results will be used for future conservation and restoration projects. ✓ Executive Director and Development Director begin cultivating donors for funding future conservation and restoration projects. ✓ Presentation at APTA annual meeting.	✓ Final reports and recommendations from the conservator and architect/engineer. ✓ BMP Board briefing on results of survey at September 2004 meeting.

Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant Belle Meade Plantation - Nashville APTA

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
[redacted], Director	(1)	2 weeks @ $65,000/year		$2,500	$2,500
[redacted], Asst. Cur.	(1)	3 weeks @ $25,000/year		$1,442	$1,442
[redacted], Prop. Mgr	(1)	1 week @ $40,000/year		$769	$769
	( )				
		TOTAL SALARIES AND WAGES	$	$4,711	$4,711

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		

FRINGE BENEFITS

RATE	SALARY BASE	IMLS	MATCH	TOTAL
11 %	of $ 4,711		$518	$518
%	of $			
%	of $			
	TOTAL FRINGE BENEFITS	$		

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
M. Henry, Architect/Engineer	$150/hour	54 hours	$5,400	$2,700	$8,100
Graduate Engineer	$85/hour	157 hours	$11,815	$1,530	$13,345
Wendy Jessup, Conservator	$650/day	5 days	$3,250		$3,250
		TOTAL CONSULTATION FEES	$ 20,465	4,230	24,695

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
Philly/Nashville	(2)	(3)	$850	$2,080	$2,330	$600	$2,930
Arlington/Nashville	(1)	(3)	$600	$900	$1,100	$400	$1,500
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 3,430	1,000	4,430

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Temp./RH Data Loggers	(15) @ $159 each, (1) PDA	$1,272	$1,272	$2,544
Rain Guage/Weather	Guage ($370) & Weather ($349)		$719	$719
Wind/Solar Data Loggers	Wind ($450) & Solar ($195)		$645	$645
Other sensors & electric	Sensors, software & hardware		$1,958	$1,958
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$ $1,272	$4,594	$5,866

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Material Testing (Stucco)	Consultant Flat Fee		$3,500	$3,500
Reproductions & Graphics	Consultant Reports		$250	$250
	TOTAL SERVICES	$	3,750	3,750

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Space for Workshop/Lunch	Ed Bldg & Carriage House Rent		$2,000	$2,000
Workshop Promotion	Print (200 @ .65 & Postage)		$204	$204
Pamphlets & Panels	Print (1,500 @ .15 & 4 @ $75)		$525	$525
	TOTAL COST OF OTHER	$	2,729	2,729
TOTAL DIRECT PROJECT COSTS		$ 25,167	21,532	46,699

INDIRECT COSTS

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☑ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

☐ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

Name of Federal Agency	Effective Date of Agreement

C. Rate		base(s)		Amount(s)	Amount(s)
20	%	of $	21,532		$ 4,306
	%	of $			$
				TOTAL INDIRECT COSTS	**$** 4,306

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

Project Budget Form

SECTION 3: SUMMARY BUDGET - CPS AND EDUCATION COMPONENT

Name of Applicant: Belle Meade Plantation - Nashville APTA

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES *(PERMANENT STAFF)*		$4,711	$4,711
SALARIES AND WAGES *(TEMPORARY STAFF HIRED FOR PROJECT)*			
FRINGE BENEFITS		$518	$518
CONSULTANT FEES	$20,465	$4,230	$24,695
TRAVEL: DOMESTIC	$3,430	$1,000	$4,430
FOREIGN			
SUPPLIES & MATERIALS	$1,272	$4,594	$5,866
SERVICES		$3,750	$3,750
OTHER		$2,729	$2,729
TOTAL DIRECT COSTS	$ 25,167	$ 21,532	$ 46,699
INDIRECT COSTS*	$	$ 4,306	$ 4,306

* *If you do not have a current Federally Negotiated Rate, your indirect costs must appear in the Match column only.*

TOTAL PROJECT COSTS		$ 51,005
AMOUNT OF CASH – MATCH	$ 14,303	
AMOUNT OF IN-KIND CONTRIBUTIONS – MATCH	$ 11,535	
TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)		$ 25,838
AMOUNT REQUESTED FROM IMLS		$ 25,167
PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%)		49 %

Have you received or requested funds for any of these project activities from another federal agency? *(please check one)* ☐ Yes ☐ ✓ No

If yes, name of agency _____ Date _____

Amount requested $ _____

San Francisco Museum of Modern Art
San Francisco, California

Project Type: Training
IMLS Award: $50,000
Match: $50,000
Total Project: $100,000
Museum Budget: $18,474,533

San Fransicso Museum of Modern Art
Proposal to the Institute of Museum and Library Services
Conservation Project Support - Project Narrative

1. What is the design of the project?
The SFMOMA Fellowship in the Conservation of Contemporary Art (May 2004-April 2006) is designed to provide research and training in the conservation of contemporary art, including focus on the conservation of time-based media. SFMOMA's fellowship training program in the conservation of contemporary art was initiated in 2001, building on the success of the Museum's 30-year history of conservation training in modern and contemporary art. Over the two-year period, the proposed fellowship will provide a competitively selected, post-graduate conservator with essential training in all professional standards relating to research, treatment, surveys, exhibition, acquisition, storage, and loan.

The fellowship is designed to address the various shifts in conservation practice that contemporary art inspires. Art made after 1945 often requires problem solving that diverges from traditionally prescribed conservation measures. SFMOMA's conservation program is committed to researching the unorthodox artistic methods and preserving the nontraditional materials that are routinely a part of contemporary art. While the fellowship relies on the specialized expertise that comes with disciplinary focus, it involves interdisciplinary collaborations as a regular practice, with an emphasis on first-hand documentation from living artists. The fellow is supervised by the staff conservator with the same disciplinary focus. For example while SFMOMA's first fellow in conservation of contemporary art, paper conservator Amanda Hunter Johnson (2001-2003) was supervised by a paper conservator, she also worked with Sarah Sze's *Things Fall Apart* (2001), a complex installation comprising a red Jeep Cherokee, dried paper flowers, string, moss, aspirin, streamers and water fountains-in which the Jeep exploded in a sculptural cascade from the Museum's fifth floor stairway landing into its atrium. During its exhibition (2002), Ms. Hunter Johnson monitored the entire range of materials, treated and/or replaced sculptural elements regularly (in concert with artist and curatorial judgment), developed her skills with complex installation techniques and packing and crating requirements, and refined her manner of communication with the artist and curatorial staff.

During the two-year period, the fellow will work with SFMOMA staff to conduct treatment of works from the collection, gallery checks, communications with registrars and curators on acquisitions and loan requests, condition reporting for exhibitions and loans, and storage and crating consultations. SFMOMA's 2004-2006 fellowship curriculum includes specialized training in the conservation requirements of electronic media, also called time-based media. A time-based media work of art is defined as a work of art that includes a media element, such as video, film, slides, audio, or a computer-based element, that is played on electronic equipment. The fellow's training will be conducted:

- through active participation in the Museum's in-house preservation consortium, comprised of conservators, a curator, a registrar, and a media technician, that meets monthly to formulate individual treatment solutions for time-based works of art as well as overall Museum strategies for preservation of electronic works, and

- through a focused tutorial in the specific requirements of conservation documentation for time-based works conducted by Pip Laurenson, Senior Conservator for Electronic Media, Tate, London.

Time-based media works of art usually form complex systems comprising a range of components with varying status, the artwork only realized fully in its installed state. Since the preservation of time-based media is a highly specialized activity, "...conservators working with this medium [need] to look beyond the material and consider that the "heart" of a work might lie primarily in its less tangible qualities. Preserving for the future something that is above all a [time-based] experience might require conservators to take a more fluid view of what mayor may not be changed about a work, challenging conventional notions of accuracy and authenticity." (William A. Real, 'Toward guidelines for practice in the preservation and documentation of technology-based installation art,' *Journal of the American Institute for Conservation,* Fall/Winter 2001, Vol. 40, No.3, p. 226).

Howard Fried's Super 8 film installation *Inside the Harlequin* (1971) in SFMOMA's collection, illustrates the scope of the challenges in the preservation of time-based media. Confronted with the obsolescence of the Super 8 equipment, SFMOMA conservators decided (in concert with the artist and curator) to transfer the film to video and to display the work with an accompanying audio track carrying the sound of a Super 8 film projector. Obsolescence of equipment, the ephemeral nature of time-based media formats, the inherent variability of a work that will undergo migrations to multiple formats in its lifetime, and artist intent are all factors in the conservation approach that was adopted.

The fellow's training includes a self-directed research project that begins in the fourth month and relates to SFMOMA's collection. In recent years, this research has resulted in notable scholarly contributions including the casting techniques used in Jean Arp's bronzes, Paul Klee's materials and techniques, Diego Rivera's use of oil and wax as a paint medium, and digital hardcopy identification techniques. The fellow is expected to present and/or publish this research. Finally, the fellowship includes funding for participation in conferences of the Western Association of Art Conservators (October 2004) and the American Institute for Conservation (June 2005), to extend the training regionally and nationally.

The fellowship program will be directed by Jill Sterrett, SFMOMA Director of Collections and Conservation (25%). The fellow will be supervised by Michelle Barger, Objects Conservator (30%) and will gain new experience and knowledge by working with conservators in various disciplines, including Paula De Cristofaro, Paintings Conservator (15%) and Theresa Andrews, Photography Conservator (15%); collections managers Layna White, Head of Collections Information and Access (10%) and Margaret Kendrick, Documentation Specialist (10%); and through collaborations with visiting artists and conservators working at the Museum on special projects. The fellow's training in time-based media will involve a one-week tutorial conducted by Pip Laurenson, with Steven Dye, Exhibitions Technical Manager (5%), Allison Cummings, Associate Registrar (5%), and Nathalie Dubuc, Curatorial Associate, Media Arts (5%), Michelle Barger, and Jill Sterrett.

2a. What are the proposed conservation methods and why are they conservationally sound?
SFMOMA's conservation department has served conservators-in-training since its founding in 1971, and began offering advanced level internships in 1972. The two-year fellowship program in the conservation of contemporary art was the result of extensive evaluation by the conservation department in 2000, and was launched in 2001 with great success. SFMOMA's exhibitions and acquisitions program of modern and contemporary art, the Museum's curators, and the conservation department's long-standing commitment to interdisciplinary collaborations make SFMOMA well-suited as a training program. Based on evaluation from conservators and former fellows in the U.S. and abroad SFMOMA is highly qualified to provide a conservation fellowship in contemporary art (see Hunter Johnson report enclosed).

Despite the changing nature of contemporary art collections, museum practice is still largely based on the concept of works of art as unique objects, and existing models for conservation research, documentation, and treatment are closely bound to this assumption. The proposed fellowship is designed to include training in all of the professional standards relating to research, treatment, surveys, exhibition, acquisition, storage, and loan and to address the various shifts in conservation practice that contemporary art inspires. Training methodologies and case studies that inform the conservation of time-based media at SFMOMA are acknowledged in the conservation literature and include *Mortality Immortality?(Getty* Conservation Institute, 1999); *Techarchaeology Case Studies (Journal of the AIC,* 2001); *The Variable Media Approach* (Guggenheim Museum and the Daniel Langlois Foundation, 2003); *ModernArt: Who Cares* (Netherlands Institute for Cultural Heritage, 1999), and *How Durable is Video Art* ?(Kunstmuseum Wolfsburg, 1995). To address the on-going preservation requirements of electronic installations, SFMOMA formed an in-house consortium, in 1996, comprising conservators, a registrar, curators, and the exhibitions technical manager. This time-based preservation working group convenes monthly to formulate and implement individual treatment solutions for time-based works of art as well as overall strategies for preservation.

When the SFMOMA fellowship was launched in 2001 with its revised curriculum focusing on the challenges of contemporary art, sixteen highly qualified applicants were reviewed, indicating a profound interest in this type of training. When the position was posted in the *AIC Newsletter* (2003), applicants were required to have a degree in

conservation (or equivalent experience), a demonstrated interest in modern and contemporary art, and one to two years of post-graduate experience. In addition to essential hand skills, communication skills and a collaborative working style were required. Gwynne Barney was selected from a large, highly competitive candidate pool as SFMOMA's 2004-2006 Fellow in the Conservation of Contemporary Art. Ms. Barney is a 2001 Winterthur University of Delaware Program in Art Conservation graduate with a specialization in objects conservation. She has interned and worked at the Brooklyn Museum of Art, the Rijksmuseum, and the Philadelphia Museum of Art (PMA). She has a demonstrated interest in modern and contemporary art based on her recent work at the PMA with Zoe Leonard's *Strange Fruit* and Eva Hesse's *Schema.* She is extremely interested in the challenges of time-based media and has experience in this area working with artist Sharon Lockhart as part of PMA's Museum Studies Program.

2b. Describe your rationale for the proposed training curriculum:
The SFMOMA fellowship begins with a period of self-evaluation, when the fellow is asked to consider her specific skill sets, and with conservation staff, set personal, academic, and professional goals for the 24-month period. The fellow is given an orientation to the Elise S. Haas Conservation Studio and the entire Museum, and becomes familiar with the various responsibilities of the conservation staff. During the first month, the fellow commences her on-going Museum duties that focus on hands-on treatment of works from the collection. In addition to treatment, gallery checks, communications with registrars and curators on acquisitions and loan requests, condition reporting for exhibitions and loans, and storage and crating consultation are built into regular Museum duties.

Since recording information about artists' materials, processes, and intentions may be among the most important contributions that conservators of contemporary art can make toward the future care of collections, speaking with artists about their works and documenting the findings, both through written reports and audio and video recordings, are key to the fellow's training activities. Interviews with artists about their materials and care of their work, digital and analog imaging, and videography of installations and time-based works will be carried out by both the conservation fellow and SFMOMA staff, to help the Museum build an archive of information that will be a central resource in the present and future care of the collection. Past fellowship documentary projects include a videotaped interview with Eva Hesse's studio assistant, Doug Johns, on the fabrication of Hesse's seminal work, *Sans II* in SFMOMA's collection (see the enclosed CD-ROM), and conversations with artists including Ellsworth Kelly, Phillip Taafe, Adrian Piper, Doris Salcedo, Christian Marclay, Matthew Barney and Toba Khedoori. Undertaken consistently as part of the acquisition and exhibition program, such documentation may be among the Museum's most unique and compelling legacies.

The fellow will train in the conservation of electronic media through active participation in the monthly meetings of the Museum's time-based preservation working group, including Allison Cummings, Associate Registrar; Steven Dye, Exhibitions Technical Manager; Nathalie Dubuc, Curatorial Associate of Media Arts; Michelle Barger; and Jill Sterrett. This hands-on experience will be complemented by a one-week tutorial conducted by electronic media arts conservator, Pip Laurenson (November 2004), to focus on conservation documentation requirements for time-based media.

At the commencement of the fourth month, Ms Barney's self-directed research goals are formulated for the rest of the fellowship. During the next 20 months, she will continue working on her daily museum duties, and will also conduct research and treatments related to SFMOMA's collection. The fellow and SFMOMA staff will devise a project that is of mutual interest and which can be completed during the fellowship period, or with which significant and measurable progress can be made. Research projects are guided by the interests of the individual fellow and must relate to the mission and program of SFMOMA. The fellow meets regularly with staff to discuss the challenges and progress of the research. The fellow is also expected to present or publish the research findings.

Another important component of the fellowship is the opportunity to participate in regional and national professional conferences, to keep informed of recent developments and standards in the field. These conferences are integral to the learning experiences of the fellow as an emerging leader in the conservation of contemporary art. The fellow will attend conferences of the Western Association for Art Conservation and the American Institute for Conservation. Registration fees and travel expenses are included in the program budget.

During the last three months of the fellowship, treatments are completed, projects are finalized, goals are re-evaluated, and the fellow considers how her work at the Museum has contributed to her professional and academic plans. When all treatment projects are completed and the fellow's research project has been presented, the fellow participates in a performance review with her supervisors. The hands-on professional experience that is gained is highly valuable. Many former fellows go on to work at major art institutions, including SFMOMA, and have been placed nationally or internationally as well. Amanda Hunter Johnson (2001/2003 Fellow) is a full-time permanent staff member at the Conservation Center for Art and Historic Artifacts, Philadelphia.

3. What is the object(s), historic structure(s), or specimen(s) that is the focus of the project?
SFMOMA's collection of approximately 28,100 works is representative of regional, national, and international modern and contemporary artistic movements in California, the U.S., Europe, Latin America, and Asia. More than 1,000 objects in all media from the Museum's four curatorial departments-Painting and Sculpture, Photography, Architecture + Design, and Media Arts--are accessioned annually. Since 1995, the development of the permanent collection to better serve the community as an educational resource has been a central activity of SFMOMA's Board and curatorial staff. Recent acquisitions by Renee Magritte, Pablo Picasso, Piet Mondrian, Marcel Duchamp, Ellsworth Kelly, Robert Rauschenberg, Gerhard Richter, Anselm Kiefer, Robert Ryman, Louise Bourgeois, Tina Modotti, Diane Arbus, Louis Kahn, Mies van der Rohe, Le Corbusier, Bill Viola and Pierre Huyghe advance this goal. Another focus of collections development centers on work by established and emerging Bay Area artists, with the acquisition of works by Wayne Thiebaud and Robert Arneson, as well as younger artists Laurie Reid and Todd Hido.

SFMOMA's Media Arts department, founded in 1987, is among the oldest curatorial departments of media arts in the U.S. The collection numbers over 100 works reflecting the diversity of electronic art technologies, including audio, film, slides, video, and computer-based works. The collection includes work by video pioneers Nam June Paik, Joan Jonas, and Bruce Naumann, and includes important installations such as Dan Graham's *Opposing Mirrors and Video Monitors in Time Delay* (1976), Steina Vasulka's *The West* (1985), Julia Scher's *Predictive Engineering* 2 (1998), and Pierre Huyghe's *The Third Memory* (2000). These works provide a context for understanding the San Francisco Bay area as a historic center for experimental art.

The following specific projects have been identified for the fellowship because of the comprehensive experience they will provide in conserving contemporary art within the 24-month timeframe:

- Doris Salcedo's untitled sculptural work (1993), incorporating steel bed frames with pig intestine wrapping, will be treated with the artist under the collaborative supervision of objects and paper conservators, since the nature of the repairs is closer to the traditional work of a paper conservator. As part of this treatment, Doris will visit the Museum and we will record her describing the work, its making, its preservation, and its relation to the human rights atrocities in Colombia, the subject to which all of her work pays homage.
- Treatment of sculpture by Richard Serra and Donald Judd provides critical experience with metals and plastics and a solid grounding in minimalist art of the 1960s.
- The work of Katharina Fritsch, in particular *Warengestell mit Gehirnen* (1989/97), introduces complex challenges with pigments and inpainting on matte surfaces.
- Janine Antoni's *Lick & Lather* (1999) raises issues related to the preservation of food.
- In *The Arrest* (1989), Jeff Wall's lightbox tableaus merge electronic, sculptural, and photographic elements.
- An electronic installation by Pipilotti Rist, comprising video projected onto Styrofoam objects suspended from the ceiling, presents time-based media and sculptural elements.
- *Untitled (MPD)* (1998) by Tony Oursler is an installation of video projected onto fiberglass heads.
- Three works raise issues for the conservation of unorthodox materials: Robert Gober's *Untitled Leg* (1990), made from beeswax, cotton, wood, leather; Juan Munoz's *Untitled (Six Figures)* (1998), made from resin and mixed media; and Thomas Schutte's *Grosse Geister* (1998), made from cast aluminum with seawater.
- A survey of the recently acquired Boyd Collection of chairs will result in a plan for systematic conservation care of design objects.

The fellow's work with SFMOMA's permanent collection supports the Museum's mission: to play a leadership role in the preservation of the collections, thereby providing an artistic legacy to the community, the nation, and the world. The importance of SFMOMA's conservation fellowship program has increased significantly during the last five years thanks to the dramatic expansion of the Museum's collection. The collection's growth has focused attention on collections care and management, providing increased research and training opportunities for fellows.

4. How does the project relate to your museum's on-going conservation activity?
Conservation of SFMOMA's collection is guided by a general conservation survey, completed as part of ongoing activity in the studio, and most recently updated in October 2003 (copy enclosed). Maintenance and treatment of SFMOMA's collection are handled in the Museum's Elise S. Haas Conservation Studio, located in-house and operated by a staff of six conservators, a technician and an administrative assistant. The space was designed to initiate collaborative working modes between the painting, objects, paper, and photography studio spaces, in total more than 3,000 square-feet including a photography suite with built-in dark room. The fellow is involved in all of the on-going activities of the department, which include treatment and care of artworks, consultation in matters of handling, installation, and loans, research, and on-going communication with the field to further the study of conservation. Conservators and the fellow make regular inspections of work in the collection to determine changes in structural conditions and to identify works in need of treatment. The fellow also participates in weekly condition reviews of all works on display.

A key objective of the conservation department is to further the study of conservation and contribute to the field with its work. This is exemplified by the presentations that are delivered at conferences and the intensive research, continuing education, and outreach that are undertaken by staff conservators. SFMOMA has made distinguished contributions in pioneering conservation strategies for new media and contemporary art forms (e.g., hosting *TechArcheology* (2000), a conference dedicated to the conservation of time-based media) and in scholarship (e.g., the extensive research into Eva Hesse's materials and methods published in conjunction with SFMOMA's retrospective of the artist's work, in 2002). The fellowship in the conservation of contemporary art reflects the studio's progressive, ambitious tradition of scholarly exce11ence. Training will be provided to the fellow to assist her to present and/or publish her research.

5. What are the anticipated benefits of the project?
A conservator whose training has focused on the care of traditional works is often unfamiliar with the requirements of contemporary art, in which the artist's use of unusual or even incompatible materials requires special expertise. In addition to being the only post-graduate conservation fellowship in the U.S. offering interdisciplinary consideration of the conservation of contemporary art, SFMOMA provides the opportunity to train in the care of the time-based media works of art. SFMOMA further distinguishes its fellowship program by offering a two-year internship (the majority of fellowships are one year). This allows the Museum to develop a long-term working relationship with the fellow. For example, the fellow can follow the entire cycle of a museum exhibition over a two-year period, from the curatorial inception to the works' safe return to storage.

As SFMOMA's collection has grown in the past several years, it has become the foundation for the exhibition and education programs of the Museum, where many of its more than 600,000 annual visitors are new to modern and contemporary art. The permanent collection is the single most important resource for serving the Museum's constituents, and its proper care is of the highest priority to the Museum. Through this program, the fellow has an opportunity to help fulfill this obligation to the community, so that the Museum can continue to educate and delight its patrons through the collections. Training at SFMOMA affords the fellow an opportunity unique on the West Coast: to work with conservators experienced in working with the art of our times.

SFMOMA's fellowship program continually strengthens the field of conservation as a whole by training skilled professionals. Previous SFMOMA fellows are in conservation at the J. Paul Getty Museum, Los Angeles; the National Ga11ery of Art, Washington, DC; the Asian Art Museum, San Francisco; the Library of Congress, Washington, DC; the Bishop Museum, Honolulu; the Museum of Fine Arts, Boston; the Museum of Modern Art, New York; the Center for Conservation of Art and Historic Artifacts; Philadelphia, and in private practice nationally and internationally.

6. How will the applicant insure that ongoing museum functions are not inhibited by these project activities?
SFMOMA's thirty-year history of providing advanced conservation fellowships has insured that the fellow and her work are fully integrated into the daily operations of the Museum's conservation department. The fellow provides support to the Museum's conservation staff, and the conservators consider the opportunity to train and mentor new conservators a key part of their own professional development. Because SFMOMA's conservation and larger collections stewardship initiatives are scheduled to coincide with accession, exhibition, and loan activities, the fellow's training curriculum contributes to the overall efficiency of ongoing museum functions.

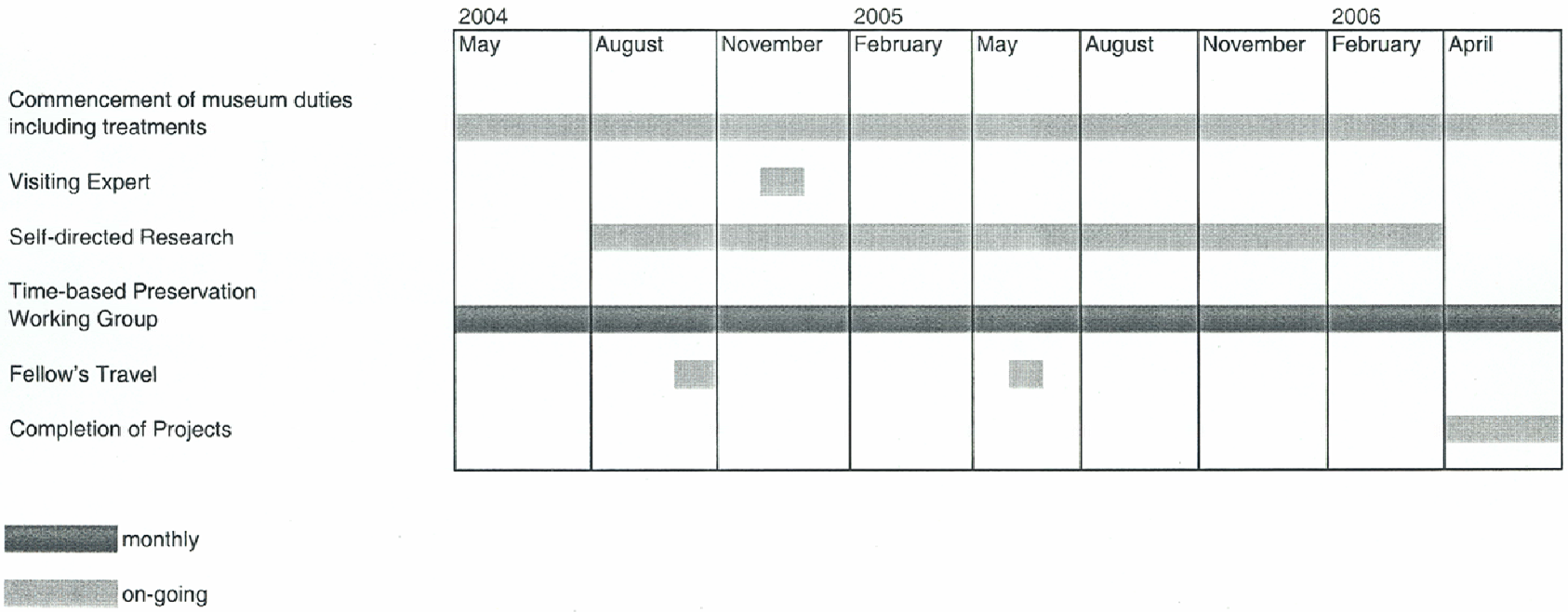
7. How does the project budget support the project goals and objectives?
As outlined in the attached budget, the cost of operating this program for two years is projected at $252,554. This includes the fellow's stipend and conference fees, travel, and subsistence. Additional costs include the fee to consulting conservator Pip Laurenson, as well as her travel and subsistence. Finally, the costs incurred by SFMOMA also include salaries and benefits for permanent staff who will conduct the training, benefits for the fellow, and conservation supplies, materials, and equipment. All of these expenses are necessary for the fellow's training. The quality and importance of SFMOMA's conservation training program has been acknowledged through funding over the past 20 years from the IMS, the IMLS, the NEA, the Getty Grant Program, and the Walter and Elise Haas Fund.

8. What are the qualifications and responsibilities of the project personnel?
SFMOMA staff conservators are exceptionally well qualified to serve as conservation educators. All staff conservators participate in professional activities to keep informed of the latest developments in the field and many instruct student conservators. In October 2003, Jill Sterrett will complete an itemized survey of works of art on paper at the Chinati Foundation in Marfa, Texas. Her most recent published work is on Eva Hesse's materials and methods. She has spoken twice within the last year to European audiences on the conservation of contemporary art and participates regularly in other educational programming. She served as Program Chair for the Electronic Media Specialty Group of the AIC (2000-2002). Theresa Andrews organized a workshop on the care of contemporary photographs at SFMOMA (November 2002). She completed an SFMOMA fellowship (1993) and is well acquainted the program's curriculum and operation. Michelle Barger has participated in groundbreaking educational programs on the conservation of Eva Hesse's artworks. In 2003, she moderated a session on early works by Richard Serra and presented "Conserving the Ephemeral: Materials that Won't Last" at the Western Museums Association and British Columbia Museums Associations meeting. Paula De Cristofaro, formerly of the Fogg Art Museum and an expert in conservation health and safety issues, oversees the department's disaster preparedness program.

Pip Laurenson, has served, since 1996, as senior conservator for electronic media at Tate. She is a doctoral candidate at University College, London (dissertation: "The Conservation and Management of Time-based Media Works of Art) and has lectured and published on the subject since 1995. She is highly qualified to provide training related to SFMOMA's media arts collections, which were the basis of her dissertation research during a residency at the Museum (2002). Steven Dye is highly experienced in electronic media preservation and management. He has installed and conserved/remastered works in SFMOMA's media arts collection since 1995 and has presented at AAM and AIC conferences. Nathalie Dubuc has curated exhibitions for SFMOMA, the Whitney Museum of American Art, and the New School for Social Research. She holds a PhD. in Communications from The European Graduate School, Saas Fee (Switzerland), where she was an instructor and interim director of the Doctoral Program in Communications. Allison Cummings has worked in museum collections management for over seven years, including positions at SFMOMA, the Museum of Contemporary Art, San Diego and the Los Angeles County Museum of Art. At SFMOMA, she is primarily responsible for the management of the media arts, architecture and design, and photography collections.

San Francisco Museum of Modern Art
Advanced Fellowship in the Conservation of Contemporary Art
Schedule of Completion
May 2004 - April 2006

October 2003



Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant San Francisco Museum of Modern Art

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
See attached page	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0	$126,700	$126,700

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Fellow	(1)	$32,000/yr x 2 yrs	$48,000	$16,000	$64,000
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 48,000	$16,000	$64,000

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	MATCH	TOTAL
22	% of	$ 126,700 - Permanent staff		$27,874	$27,874
22	% of	$ 64,000 - Fellow		$14,080	$14,080
	% of	$			
		TOTAL FRINGE BENEFITS	$ 0	$41,954	$41,954

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
Pip Laurenson/conservator	$600/day	5 days		$3,000	$3,000
		TOTAL CONSULTATION FEES	$ 0	$3,000	$3,000

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
London/SF -RT	(1)	(6)	$900	$1,000		$1,900	$1,900
SF/Santa Fe -RT	(1)	(2)	$300	$400	$700		$700
SF/Minneapolis -RT	(1)	(4)	$600	$600	$1,200		$1,200
	( )	( )					
			TOTAL TRAVEL COSTS		$ 1,900	1,900	3,800

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
See attached page				
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$ 0	$2,750	$2,750

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL SERVICES	$ 0	0	0

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Conference reg. (WAC)	$90		$90	$90
Conference reg. (AIC)	$260	$100	$160	$260
	TOTAL COST OF OTHER	$ $100	$250	$350
	TOTAL DIRECT PROJECT COSTS	$ 50,000	$192,554	$242,554

San Francisco Museum of Modern Art
Advanced Fellowship in the Conservation of Contemporary Art
Project Budget Form – Detailed Budget Attachment

Salaries and Wages (Permanent staff)

Name/Title	No.	Method of Cost Computation	IMLS	Match	Total
[redacted]/Director of Collections and Conservation	1	25% of time @ $[redacted]/yr x 2 yrs	$0	$43,000	$43,000
[redacted]/Conservator of Objects	1	30% of time @ $[redacted]/yr x 2 yrs	$0	$26,400	$26,400
[redacted]/Conservator of Photographs	1	15% of time @ $[redacted]/yr x 2 yrs	$0	$12,900	$12,900
[redacted]/Paintings Conservator	1	15% of time @ $[redacted]/yr x 2 yrs	$0	$15,900	$15,900
[redacted]/Head of Collections Information and Access	1	10% of time @ $[redacted]/yr x 2 yrs	$0	$11,600	$11,600
[redacted]/Documentation Specialist	1	10% of time @ $[redacted]/yr x 2 yrs	$0	$5,000	$5,000
[redacted]/Associate Registrar	1	5% of time @ $[redacted]/yr x 2 yrs	$0	$3,600	$3,600
[redacted]/Associate Curator of Media Arts	1	5% of time @ $[redacted]/yr x 2 yrs	$0	$3,800	$3,800
[redacted]/Technical Manager	1	5% of time @ $[redacted]/yr x 2 yrs	$0	$4,500	$4,500
		Total Salaries and Wages	**$0**	**$126,700**	**$126,700**

Materials, Supplies, and Equipment

Item	Base/Method of Cost Computation	IMLS	Match	Total
Photography	35 mm slide film	$0	$350	$350
	Black and white prints	$0	$350	$350
	X-ray	$0	$100	$100
	Digital output	$0	$100	$100
Art supplies	Treatment materials (adhesives, resins, etc.)	$0	$300	$300
	Tools	$0	$450	$450
	Brushes	$0	$150	$150
	Chemicals and solvents	$0	$250	$250
Books		$0	$300	$300
Respirator		$0	$200	$200
Office Supplies		$0	$200	$200
	Total Materials, Supplies and Equipment	**$0**	**$2,750**	**$2,750**

Project Budget Form

SECTION 3: SUMMARY BUDGET - CPS AND EDUCATION COMPONENT

Name of Applicant San Francisco Museum of Modern Art

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES *(PERMANENT STAFF)*	0	$126,700	$126,700
SALARIES AND WAGES *(TEMPORARY STAFF HIRED FOR PROJECT)*	$48,000	$16,000	$64,000
FRINGE BENEFITS	0	$41,954	$41,954
CONSULTANT FEES	0	$3,000	$3,000
TRAVEL: DOMESTIC	$1,900	0	$1,900
FOREIGN	0	$1,900	$1,900
SUPPLIES & MATERIALS	0	$2,750	$2,750
SERVICES	0	0	0
OTHER	$100	$250	$350
TOTAL DIRECT COSTS	$ 50,000	$ 192,554	$ 242,554
INDIRECT COSTS*	$ 0	$ 10,000	$ 10,000

* *If you do not have a current Federally Negotiated Rate, your indirect costs must appear in the Match column only.*

TOTAL PROJECT COSTS		$ 252,554
AMOUNT OF CASH–MATCH	$ 202,554	
AMOUNT OF IN-KIND CONTRIBUTIONS–MATCH	$ 0	
TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)		$ 202,554
AMOUNT REQUESTED FROM IMLS		$ 50,000
PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%)		25 %

Have you received or requested funds for any of these project activities from another federal agency? *(please check one)* ☐ Yes ☑ No

If yes, name of agency _____ Date _____

Amount requested $ _____

INDIRECT COSTS

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☑ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

☐ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

Name of Federal Agency	Effective Date of Agreement

C. Rate	base(s)	Amount(s)	Amount(s)
4 %	of $	242,554	$ 10,000
%	of $		$

TOTAL INDIRECT COSTS	$ 10,000

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

San Diego Museum of Art
San Diego, California

Project Type: Treatment
IMLS Award: $47,037
Match: $244,183
Total Project: $291,220
Museum Budget: $9,622,500

1. What is the design of the project? (Describe project activities in detail, goals and objectives and how they will be met, amount of time staff and consultants will spend on the project, why your schedule of completion is appropriate, any intended products-reports, plans, publications) plans to project objects from disruptive elements.

The San Diego Museum of Art (SDMA) is pleased to present this proposal to the IMLS Conservation Project Support Program in support of conservation of a subset of SDMA's world-renowned collection of Indian paintings. In 1990 SDMA acquired the majority of works in the collection of Edwin Binney 3rd-more than 1450 South Asian paintings-a rich resource for study and exhibition. The paintings represent all Indian courts, periods and artists of the 11th -19th centuries. In an effort to both preserve and present this collection, the Museum has collaborated with its long-time partner, the Balboa Art Conservation Center (BACC) in an innovative plan that involves examination and treatment of 134 carefully selected paintings. Using culturally and curatorially informed conservation practices, SDMA and BACC will strengthen and extend the viability and 1ifespan of these important works, further enhancing one of the most important collections of Indian painting in the world.

The paintings chosen for treatment are traditional Indian court paintings that are excellent representatives of the collection as a whole. Each was identified on the basis of urgency of conservation need as well as curatorial importance. Made of fragile materials, these works have been compromised over the course of their long lifetimes through handling, exposure to light, abrasion, and insects as well as fluctuations of temperature and humidity.

SDMA seeks the support of IMLS for this project, which has already received a lead gift in the amount of $138,000 from the Getty Grant Program. Support from IMLS will support the treatment portion of the conservation plan. The overal1 plan will al1ow for the development of appropriate conservation strategies guided by the following principles: SDMA seeks to minimize the handling of these fragile works while maximizing resources to study and conserve them. This will be done by gathering significant cultural and art historical information at the time of in-depth conservation examination.

Due to the large number of objects in need of examination and treatment, this project requires a different approach than does conservation of a single work. If this collection were examined in its entirety before individual works were treated, examinations could be obsolete by the time many treatments began. For this reason the project has been engineered with an approach-that is neither exclusively survey nor treatment, but, rather a strategic combination of both. This process will reflect the expanding parameters of both conservation and art historical study by providing information in both realms. In the spirit of collaboration **a process has be created that gathers critically important documentary information about the paintings, directs future use and study, and provides a mechanism for appropriate conservation treatment of individual artworks.** At the conclusion of this project a catalogue will be produced entitled Domains of Wonder: Paintings from SDMA's Indian Painting Collection. Information to be collected during conservation includes:

- □ Detailed identification of object including: distinguishing marks such as inscriptions, seals, signatures, watermarks, and authorship information;
- □ Construction of both the painting itself and the border including: colors, textures, form of attachment, lamination, and painting technique. Secondary support information (where such support exist)including: color, texture, and method of attachment;
- □ Based on visual exam, information on paper: texture, color, laminations, weight, presence of added color;
- □ Design information about the preparatory layer such as: underdrawing, evidence of pouncing, media, surface finish, tooling, and evidence of collaboration.

TREATMENT PLAN

Over the course of two years the Balboa Art Conservation Center will examine and treat 134 of the most important pictures (See Appendix: Works to be Conserved). Any attributions or historically significant information will be recorded before transferring the paintings to BACC. Also preparatory to the conservator's

examination process, the curators and conservators will meet to review each work. Curatorial input will direct structural and design concerns as well as specifics that are key to the documentation and conservation processes. This phase will focus on heightened sensitivity to each individual object. As has been t he case in t he past, conservation will occur in stages so that appropriate voices can be heard and determination made jointly as to the extent of treatment. The proposed examination and documentation procedure for the project will take place in several steps:

Every two months 10-12 works will be selected for exam by curators. This is the number of objects that can realistically be examined and treated in the given time-span. From the original pool of 134, the specific groupings will be chosen according to current exhibition, publication, and education needs. This group will be studied by curators and art/cultural historians before delivery to BACC. When each group is delivered to BACC the team will meet with conservators to identify conditions of particular concern, the extent of design reconstruction appropriate, as well as questions to be considered. The examination cover sheet will also be completed at this time and other needs such as photomicrographs are identified, and exhibition requirements noted.

1. The painting will be examined under the standard variety of lighting conditions including ultraviolet (as appropriate.) More detailed visual examination involves use of a stereo-microscope with X310 zoom capability, which is sufficient to discern differences in tooling marks and details of paint application. Spot tests will be used as indicated by treatment needs of the specific painting being examined and the questions identified in step one.
2. Before any conservation treatment is undertaken, works will be photographed. Once the examination is complete, and that information shared with SDMA and scholars, works will be conserved and re-photographed. This will involve standard photography, for conservation record keeping and, on an as needed basis, special photography including infrared reflectography, and macro and microphotography.
3. All information will be entered into SDMA's Collections Management database (Embark).
4. To determine the course of action the Report on Condition and Treatment Proposal (see appendix) will be reviewed and approved by the curator in consultation with the conservators on an as-needed basis. Should treatment be necessary, appropriate steps will be taken.

2a. What are the proposed conservation methods and why are they conservationally sound? Describe methods in terms of their efficiency, reliability, innovativeness (if applicable) conformity to currently accepted conservation methods for this type of work, safety

CONSERVATION TREATMENT METHODS

Based on past experience with the collection, BACC has a solid understanding of types of procedures that are likely to be needed. The following examples illustrate methods for treatment relative to typical issues with paper, design loss and consolidation

- Mending papers to be used are most commonly Japanese papers, while inserting paper losses may also involve the use of Western papers or paper pulp to make a good match with the original. Wheat starch paste is the most commonly used adhesive for mending purposes. These materials are selected because of their stability and strength in addition to the relatively thin, yet flexible mend achieved. This type of mend also blends well with the types of paper on which these pictures are painted.
- Filling of design losses of any thickness is most frequently accomplished using kaolin bound with a water/methylcellulose solution. Toning and inpainting generally involve use of watercolor and colored pencils. Burnishing is used when needed to complete the match. Areas of design loss are generally isolated as well as possible with an aqueous methylcellulose solution. These are stable materials that permit a good color and finish match with the original. Extent of inpainting is established in dialogue with curatorial staff and cultural experts.
- Consolidants to be used to set down loose or flaking paint are selected based upon stability of the adhesive, estimated bond strength required, working characteristics for delivery, and final appearance. The reference: "Matte-Paint--Its history and technology, analysis, properties and conservation

treatment1" is frequently used as a decision making tool. When using adhesives with water as a component, ethanol is often employed as a leader solvent to prevent risk of disturbing the paint to be consolidated as well as to improve adhesive penetration.

□ Consolidation and some stages of inpainting require working under magnification.

3. What are the objects that are the focus of this project? Describe objects, types, numbers, materials, relevance to museum's overall collections, relevance to institutional mission, relevance to local, regional national or international community:

In 1990 the San Diego Museum of Art received the majority of works in its world-renowned collection of South Asian paintings from Edwin Binney 3rd. This collection of Indian works provides an unusually broad array of paintings from various courts and periods, with examples from the central institutions, by the most significant painters, and illustrating every important aspect of the history of Indian court painting for a period of nearly 800 years. **SDMA's collection of South Asian paintings has few parallels. In the past 15 years, nearly every major exhibition of Indian paintings worldwide has included works borrowed from SDMA's collection.**

While the great majority of these objects are works on paper, the collection also includes paintings on cloth, wood and palm leaf, as well as book covers, manuscripts and some sculpture and metalwork. The core of the collection is the group of paintings produced at more than 80 courts throughout the Indian subcontinent. The 1450 paintings and manuscripts illustrate many important aspects of the history of Indian painting from the 12th to the late 19th centuries. Most of these are small in dimension-generally no larger than the page of an oversized book. For this reason, to fully experience and understand the paintings one must look closely and carefull1y, sometimes with the aid of a magnifying glass. This tool helps focus the eye and the mind on the minute details that together create works with tremendous emotional power.

4. How does the project relate to your Museum's ongoing conservation activities?

The San Diego Museum of Art boasts a collection of approximately 12,000 objects that include Asian, American, European and contemporary works. The Museum allocates 10% of its curatorial budget each year to conservation. On an ongoing basis the San Diego Museum of art conserves objects in support of exhibitions, publications, gallery reinstallations and loans. In recent years funding from IMLS has generously funded the conservation of numerous important works at SDMA including several outdoor sculptures and the painting *David with the Head of Goliath* by the Italian Renaissance painter Massimo Stanzione. While the Museum contains many significant individual objects, no overall collection rivals the strength and depth of SDMA's Indian painting col1ection and therefore its study, preservation, and exhibition remain top priorities to the institution. Based on the Museum's 1993 General Assessment, as wel1 as its 2001 Strategic Plan, the Indian Painting collection is SDMA's top conservation priority. Preservation is a cornerstone of the Museum's mission and SDMA works to provide al1 col1ections with appropriate conservation treatments.

When the Museum received the Indian painting collection, SDMA recognized its importance and its potential for scholarly research and display for the general public. The Museum was also aware that the col1ection could not be properly studied until it was systematically surveyed, stabilized, and catalogued. Since 1991 the Indian painting col1ection has been a priority and was included as a vital part of the general assessment done in 1993.2

The Museum's approach to surveying, conserving, and presenting the collection is envisioned in phases and incorporates the systematic steps taken to date from the time the collection was acquired by the Museum, forward to 2010 and beyond. This approach allows for conservation treatments to occur that are curatorially driven with realistic and attainable goals.

□ Phase One-1992-1995-Comp1eted----

1Hansen, Eric F.: Walston, Sue; and Bishop, Mitchell Hearns. MattePaint—Its history and technology, analysis, properties, and conservation treatment. A Bibliographic Supplement to Art and Archaeology Technical Abstracts, Vol. 30, 1993. Los Angeles, CA: Getty Conservation Institute with the International Institute for Conservation and Historic and Artistic Works, London.

2See attached General Assessment

- Involved a triage survey that provided the groundwork for collection care and further study of the collection as a whole;

□ Phase Two-l 995-2006-In Process----
- Is allowing for the conservation and presentation of works to the public and further study by scholars;

□ Phase Three--2004-2006-Pending----
- Implements a process that will enable comprehensive conservation informed by cultural understanding on 134 works in the collection.

□ Phase Four-2007-2009-Planned----
- Continue comprehensive conservation informed by cultural understanding on 106 additional works in the collection

□ Phase Five-2010 and Beyond-Projected----
- Leverages conservation and curatorial information gained in phase three to explore avenues of study and preservation of works in the collection.

PHASE ONE 1992-1995 PROGRESS REPORT

In 1992 the Museum received funds from the J. Paul Getty Grant Program to survey the collection of South Asian paintings. Completed in 1995, the triage survey enabled BACC conservators to complete brief condition assessments of each work and rank conservation need. The information gathered led to three important results:

□ First, the **rehousing** of the collection was accomplished in order to provide greater physical protection for the works resulting in a consistent level of collection-wide stabilization. Fundamental strategies were employed that included rematting, housing, and restricted access.

□ Second, the survey resulted in the **creation of a system to identify, locate, and further research** the collection. Objects were grouped by origin, presumed court or patronage. A database was created that included this information, and triage results have, over time, been coupled with conservation treatment history.

□ Finally, the conservation data was cross-referenced with curatorial information to yield **a list of the most important works of art with the most serious conservation needs** (See Appendix, Conservation Grid). This list has been used as a guide in understanding which pieces are in most urgent need of treatment and also of the highest intellectual importance.

The triage survey allowed BACC and SDMA to look at **the collection as a whole**, and with these results, SDMA was in an excellent position to move forward with exhibitions and further study of the collection.

PHASE TWO 1991-2003 PROGRESS REPORT

The second phase of this project allowed for the consideration of individual works and treatments with specific exhibition, publication, or study needs in mind. In some cases only stabilization was necessary; in others full treatment was undertaken.

BACC and SDMA have worked collaboratively to determine the extent to which a work should be treated. In some cases visiting scholars have contributed a deeper cultural or linguistic understanding to this process. As the institutions are in close proximity, it is common that SDMA curators and scholars working on a project to have frequent interaction with the conservator, collaboratively determining the extent of treatment. Examination, discussion, and treatment of works has always been a cooperative effort with the stability and end use of each individual object driving the process.3

Building on information produced through the triage survey, the Museum has been able to work with BACC primarily to provide stabilization treatment for dozens of works in the collection, the majority of which are works on paper. Over the past twelve years exhibitions both large and small have been presented locally, nationally, and internationally. In support of these exhibitions and gallery rotations, conservation treatments

3 For examples of treatments performed during this phase please see the Appendix: Documentation of Objects Treated.

were performed on nearly 100 pieces within the collection. In each case, a significant number of objects were examined though not all were treated.

Proposed Project for IMLS Funding--PHASE THREE 2004-2006

Integrating scientific, cultural and art historical disciplines exponentially increases the amount of information that can be gained from the study of this collection while minimizing the handling of the delicate objects within it. As a cultural understanding of the object itself will not necessarily be apparent to a conservator, it is imperative that outside voices, such as those of a curator or cultural historian, be considered when determining the final treatment of an object. **This phase is not addressed to any single object, but rather a plan for the collection as a whole. This plan ensures conservation will take place in a manner that looks back to the collection's culturally embedded origins and forward to its curatorial, publication, and exhibition future.** Refer to the first section of the narrative for project design.

PHASES FOUR AND FIVE 2007 and beyond

The San Diego Museum of Art and the Balboa Art Conservation Center are committed to using the process developed in Phase Three of this project as a model for future conservation. The organizations will continue to amend and update the process as new elements are discovered that will assist in the most thorough and knowledgeable conservation of works. Once the 134 works identified for phase three are treated, a new group of paintings will be conserved, supported by funds from other sources. While funding from the IMLS Conservation Project Support Program will support the implementation of the initial process, a commitment from both SDMA and BACC will ensure its continuation. This year the Balboa Art Conservation Center created The SDMA Conservation Fund at BACC. This fund has been set up with the express purpose of funding the conservation of works at the Museum. Both institutions are working to build this fund through solicitations of support to members, donors, corporations and foundations. Using this fund, as well as monies from SDMA's conservation budget, BACC will continue to work with SDMA to conserve the Indian painting collection.

Future works to be conserved will be selected based on patterns that emerge during the third phase of the project. As a venues of further exploration emerge, paintings will be selected to explore these patterns more deeply. Whether it be method, pigment, paper, or tool that spurs a new branch of exploration, the institutions are committed to following that line of inquiry until questions are answered, secrets unlocked, and the works appropriately treated sot hat the riches of this collection can be recognized, published and displayed for the benefit of scholars, students, collectors and the general public.

5. What are the anticipated benefits of this project?

For more than twelve years the Museum and Balboa Art Conservation Center have worked together on this important collection. Scholars from around the world have sought out the collection in furtherance of their research on the history of Indian painting. The collection is key to deciphering both art historical and cultural patterns, and by conserving the works within it; SDMA will be able to continue making them available for further study. Because of its breadth and quality, this collection not only provides significant educational and cultural opportunities for the public, but is also a rich resource for scholarly research and teaching. Attracting international scholars, the collection can fill gaps of knowledge that exist in the study of Indian painting. Not only does the co11ection yield rich information on Indian painting *per se,* but information from the inscriptions, techniques, and paper provide keys to unlocking mysteries of history and culture. For example:

- Many of the inscriptions remain a mystery to those who study Indian painting. These inscriptions exist in a variety of languages and scripts, some from remote regions of the subcontinent and can be translated by only a handful of scholars internationally. These are the very scholars who are drawn to the collection for advanced study.
- The papers on which these works have been painted have only recently begun to be studied. How, and of what, these papers are made, and how they relate to the major centers of paper production across south Asia are questions that may well be answered through study of this collection.
- Tools and techniques used in Indian painting are of great interest. Further study of this collection can tell us what tool was utilized to create such masterful details as a string of pearls, each of which is no larger than a pinprick, yet that utterly conveys the beauty, dimensionality and weight of jewelry.

Collecting structural information on a significant sample of 134 works representing a broad range of types and periods of Indian painting will lead to as yet undocumented patterns of physical information about these works. These patterns will help SDMA curators and other researchers to identify logical next steps in pursuing technical and art historical knowledge and understanding of these important works.

Information gained from the study and conservation of works will be made available through several means. Particularly interesting treatments will be photographed and enlargements of images and accompanying didactics will be integrated into gallery rotations at SDMA. Art historical information that is gained from the study and conservation of works will be published in the forthcoming catalogue, Domains of Wonder when illuminating, or incorporated into the text that supports gallery rotations and the upcoming major exhibition. Additionally, SDMA plans to make available information on its website for those interested in exploring facets of Indian painting further.

6. How will the applicant ensure ongoing Museum functions are not inhibited by the project activities?
As the majority of the work will occur at the Balboa Art Conservation Center, no great impact will be made on other Museum functions. The Senior Curator of Asian Art will devote approximately 10% of her time toward the project. However, as she will also be working on exhibitions and a publication on the collection during the period the conservation project will dovetail with her other duties.

7. How does the project budget support the proposed activities?
Funding from IMLS will be matched nearly 3:1 by the Getty Grant program and SDMA. The San Diego Museum of Art respectfully requests that IMLS fund half the cost of treatment on the objects and the purchase of 6 solander boxes to house the paintings. The full project includes costs to examine and treat 134 objects; the consultations between SDMA and BACC, both standard and special photography, as well as the costs to bring a world-renowned art historian to study the works during their conservation

8. What are the qualifications and responsibilities of the project personnel?
BACC is an independent, non-profit, regional conservation center dedicated to providing conservation services to a consortium of museums. Originally housed at SDMA, BACC quickly outgrew its space and moved into larger quarters within Balboa Park. Since its establishment BACC has been considered as more than a collaborator with SDMA. Intertwined histories, shared goals, and a physical proximity have built an enduring partnership that has flourished over the years.

Senior Curator of Asian Art, Dr. Caron Smith will coordinate, direct and oversee the curatorial aspects of the project working closely with other experts in the field who can bring a particular cultural and historical perspective to the works.

Janet Ruggles, Chief Paper Conservator and Director of the Balboa Art Conservation Center will oversee all aspects of the conservation of the objects. While Ms. Ruggles will manage the project, she will not be the only conservator treating the paintings in question4. An Assistant Paper Conservator and an Advanced Intern will also undertake treatments. Ms. Ruggles will, however, be solely responsible for the examinations of all objects, as her seasoned eye will allow for a more thorough and efficient analysis of the works. Once she has examined the paintings, Ms. Ruggles will divide them into two categories for advancing the work. Those with complex conservation issues she will personally treat, and those with routine conservation issues will be treated by the other qualified conservators. It should be noted that this is the standard practice used by BACC to ensure efficient use of staff time.

4 See attached curriculum vitae for Caron Smith and Janet Ruggles.

Schedule of Completion

	1st	2nd	3rd	4th	5th	6th	Coordination of Symposium	7th	8th	Symposium	9th	10th	11th	Catalogue
May '04														
June														
July														
Aug.														
Sept.														
Oct.														
Nov.														
Dec.														
Jan. '05														
Feb.														
Mar.														
Apr.														
May														
June														
July														
Aug.														
Sept.														
Oct.														
Nov.														
Dec.														
Jan. '06														
Feb.														

There are eleven groups of paintings (10-12 in each grouping) that will be delivered on a bimonthly basis to BACC. Once delivered they will be examined by conservators and concurrently by curatorial/cultural historians. Once examined BACC will perform necessary treatments and associated photography on objects and returned to SDMA. A symposium to discuss findings during the conservation process will be held toward the end of the project. After full conservation is complete on all 134 objects a catalogue of works will be published.

Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant San Diego Museum of Art

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Senior Curator	(1)	100 hours @ $85/hour	0	8,500	8,500
Registrar	(1)	20 hours @$55/hour	0	1,100	1,100
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0	9,600	9,600

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
BACC Examination	( )	3 hrs per, 134 pieces $75/hr	0	30,150	30,150
BACC Treatment	( )	9 hrs per, 134 pieces $75/hr	45,225	45,225	90,450
BACC Photography	( )	134 pieces, $110/hr	0	14,740	14,740
BACC Consulations	( )	4 hours, 24 times, $75/hr	0	7,200	7,200
		TOTAL SALARIES AND WAGES	$ 45,225	97,315	142,540

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	MATCH	TOTAL
Senior Curator	9%	of $ [redacted]	0	8,640	8,640
Registrar	9%	of $ [redacted]	0	4,950	4,950
	%	of $			
		TOTAL FRINGE BENEFITS	$ 0	13,590	13,590

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
Dr. B.N. Goswamy (Art/ Cultural Historian)	100/hr	305 hours	0	30,500	30,500
		TOTAL CONSULTATION FEES	$ 0	30,500	30,500

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
India/San Diego	(1)	(28)	5,600	6,200	0	11,700	11,700
(2 trips)	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 0	11,700	11,700

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Solandar Boxes	6 boxes @ $302 each	1,812	0	1,812
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$ 1,812	0	1,812

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL SERVICES	$		

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL COST OF OTHER	$		
	TOTAL DIRECT PROJECT COSTS	$ 47,037	162,705	209,742

Project Budget Form

SECTION 3: SUMMARY BUDGET - CPS AND EDUCATION COMPONENT

Name of Applicant: San Diego Museum of Art

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES *(PERMANENT STAFF)*	0	13,000	13,000
SALARIES AND WAGES *(TEMPORARY STAFF HIRED FOR PROJECT)*	45,225	97,315	142,540
FRINGE BENEFITS	0	30,870	30,870
CONSULTANT FEES	7,000	37,500	44,500
TRAVEL: DOMESTIC	0	2,050	2,050
FOREIGN	0	17,100	17,100
SUPPLIES & MATERIALS	4,812	500	5,312
SERVICES	0	0	0
OTHER	0	0	0
TOTAL DIRECT COSTS	$ 57,037	$ 198,335	$ 255,372
INDIRECT COSTS*	$ 0	$ 10,000	$ 10,000
TOTAL PROJECT COSTS			$ 301,220

* *If you do not have a current Federally Negotiated Rate, your indirect costs must appear in the Match column only.*

AMOUNT OF CASH-MATCH	$ 198,355
AMOUNT OF IN-KIND CONTRIBUTIONS-MATCH	$ 10,000
TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)	$ 208,355
AMOUNT REQUESTED FROM IMLS	$ 57,037
PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%)	18 %

Have you received or requested funds for any of these project activities from another federal agency? *(please check one)* ☐ Yes ☑ No

If yes, name of agency _____ Date _____

Amount requested $ _____

INDIRECT COSTS

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☑ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

☐ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

Name of Federal Agency

Effective Date of Agreement

C. Rate		base(s)		Amount(s)		Amount(s)
18	%	of $	255,272		$	10,000
	%	of $			$	

TOTAL INDIRECT COSTS $ 10,000

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

Mariner's Museum
Newport News, Virginia

Project Type: Treatment
IMLS Award: $12,930
Match: $12,930
Total Project: $25,860
Museum Budget: $5,639,307

Narrative: Rare Books Conservation Project Request

1. PROJECT DESIGN:

Project Activities: The Mariners' Museum has engaged the Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts to conserve three rare books in the Museum's Research Library: one volume of the *Journal from Bristol Towards Nevis in the Snow Minerva* (1772-1776) and two volumes of *The Atlantic Neptune* (1777-1780).

Goals and Objectives: The overall goal is to have appropriate conservation treatment done to these works so that their physical integrity can be restored thus facilitating use of both the physical works as well as the intellectual content contained therein. In their present condition these books cannot be studied, displayed, or otherwise placed on exhibition. Conservators at the NEDCC will perform the conservation treatment as described below in Section 2A (see also the attached NEDCC treatment proposals dated August 12, 2003). Under the supervision of Deborah Wender, Director of Book Conservation, the conservation work will be done by Joseph Newman (senior conservator), Todd Pattison (conservator), and Kyoshi Imai (associate book conservator), all of whom are eminently qualified to perform the conservation on these rare 18th century books (see resumes).

Staff Time and Contractors: The conservation work on these volumes will be performed solely by the Northeast Document Conservation Center. NEDCC personnel will spend a total of 255 non-consecutive hours to executing the conservation treatment of the works, the time apportioned as follows: 30 hours - treatment of *Journey from Bristol;* 100 hours - treatment of v. 1 of *The Atlantic Neptune;* 125 hours - treatment of v. 2 of *The Atlantic Neptune.* Susan Berg, Vice President and Director of The Library, will be responsible for the overall direction and administration of the project to include oversight of the budget.

Appropriateness of Schedule of Completion: With funding, conservation work will begin on *Journal from Bristol Toward Nevis* in May of 2004 and be completed by the end of July. Work would then begin on *The Atlantic Neptune* volumes and treatment would be completed by the end of January 2005. This is a reasonable schedule given that the work will be completed by NEDCC amid projects from other clients.

Intended Products: N/A

Protection of the Works: These works have already been sent to NEDCC via ArtEx, a professional carrier of fine arts materials. After the conservation process is completed, the volumes will be returned by the same method.

2A. NATURE AND APPROPRIATENESS OF THE PROPOSED CONSERVATION METHODS

Description of the Proposed Conservation Methods: Having made pre-conservation record photographic slides, NEDCC personnel will disassemble the works and collate where necessary, checking for completeness, pagination, and noting positions of plates. Post-conservation photographic slides will also be made. *Journal from Bristol* will be rehoused in its acid-free phase box, with spacers added to improve the fit. Post-conservation reports will be done for both *Journal from Bristol* and the *Atlantic Neptune* volumes. Conservation work will be done on *Journal from Bristol Towards Nevis* as follows:

Condition/Treatment

Spine is worn with powdery leather; large portion of spine missing.
Airplane linen colored with acrylic pigment may be used instead of leather to fill losses and repair the joints and spines. The powdery leather will be consolidated if necessary following treatment.

Self-adhesive call number tag is adhered to the spine.
The label and any residual adhesive residue will be removed mechanically; additional methods may be required to remove or reduce residual adhesive.

Canvas over cover is worn, faded, and stained.
The spine of the over cover will be stabilized by using Japanese paper. The loss will not be filled. There are no plans to reduce staining to the over cover.

Thread lacing of interior of the boards does not appear to be contemporary with the over cover.
The pattern of the lacing will be documented by photography and photocopying the pastedowns prior to treatment. The over cover will be removed in order to repair the binding. The lacing will be removed from one side of the

over cover. The thread will be retained and returned with the conserved volume. New thread will be used to lace one side of the over cover back onto the bound volume.

Back joint is partially broken and the back internal hinge is fully broken.
Both will be repaired as part of the repair of the binding. The joints will be repaired using *leather or Japanese paper and airplane linen colored with acrylic pigment. The internal hinges will be repaired either with airplane linen or Japanese paper.*

Sewing is broken in several places and several pages are detached from the text block.
The text block will be re-sewn using linen and appropriate sewing supports. Spine folds will be guarded using Japanese paper and starch paste where needed.

Many of the pages are dirty and discolored.
The pages will be surface cleaned. Discoloration will not be reduced.

Adhesive and paper fragments are adhered along the top three illustrations.
Some media are sensitive to water and the adhesives are water soluble; adhesives will be reduced to the degree possible. Any added fragments will be reattached using *Japanese paper and dry starch paste.*

A few leaves have small edge tears and are torn near the spine fold.
Tears will be mended and folds guarded using Japanese paper and starch paste.

A typed note, which is tom and partially detached, about Nicholas Pocock is tipped to the first leaf of the volume.
The typescript will be removed, cleaned, housed in a buffered folder or polyester film sleeve, and housed with the volume.

Work on the two volumes of *The Atlantic Neptune* will include:

Condition/Treatment

Full-leather bindings and boards are worn and scratched and leather is missing from areas of the boards. Spine leather is extremely thin with some losses; spines are cracked and fragments are lifting. Calf leather joints and end caps of both volumes are partially or fully broken. In-filled repair leather is lifting at edges and end caps.
Previous repairs and the condition of the spine make reuse of the present bindings impractical and inadvisable. The treated text blocks will be rebound in full leather using *a laced-in structure. Simple titling, blind tooling on the boards, and gold lines on the spine will be added. The previous bindings will be housed together in a specially constructed drop-spine box.*

Sewing is broken at the kettle station in Volume I and sewing supports of both volumes are weak or broken. *The sewing that* is *intact* is *extremely weak and not likely to survive treatment and rebinding. The volumes will be unbound, the sewing removed, and the text block separated into single leaves for further treatment. Following treatment, the charts will be re-sewn onto raised sewing supports using a drop-stitch herringbone pattern. Compensation guards made of a hand-made paper of similar weight and color to the text paper will be added if necessary.*

All of the pages are very dirty; some are discolored due to water damage, as is the case with the front board of v. 2, or foxing.
The pages will be surface cleaned. No attempt will be made to reduce foxing or water staining. Some colors are water sensitive. A proposal to selectively float wash the charts, which would reduce staining and water soluble acids, was deemed to be prohibitively time-consuming and costly. No attempt will be made to reduce water staining on the original binding.

Some boards and exterior leaves suffer minor insect damage.
General insect damage to the original bindings will not be repaired. Any insect damage that compromises the structural integrity of the leaves will be repaired using Japanese paper and starch paste.

Added thickness to the text block caused by improperly folded charts has intensified the strain on joints.
Inappropriate creases in the charts will be humidified and flattened. When the volumes are re-sewn, additional compensation guards may be sewn in to create a uniformly thick text block.

Many of the charts are dirty, tom, or cockled.
The charts will be dry cleaned to remove surface dirt. Tears will be mended and folds guarded using Japanese paper and starch paste. Where appropriate, cockled leaves will be humidified and flattened.

Some greens colors on the charts have faded and other colors have transferred to adjacent texts.
No attempt will be made to reduce staining locally. The greens are generally water sensitive. Although interleaving sheets could be inserted to inhibit further damage, they would be inserted only under the most extreme circumstances. The complex folds make inserting interleaving impractical as an overall preservation strategy. Weakened paper due to oxidation of the greens will be reinforced with a lightweight Japanese paper.

Efficiency and Reliability of the Conservation Methods: Given the fact that the NEDCC will be working on conservation of The Mariners' Museum volumes, along with conservation projects for other institutions, the proposed treatment plan is certainly efficient. The Museum has no doubt that the conservation strategy is reliable based both on NEDCC's outline of proposed conservation work, as well as the excellent service and outcomes that NEDCC has previously provided The Mariners'. The NEDCC has already conserved two rare works from The Mariners' Library: the *Zee Atlas* (1683) and *Admiranda Narratio* (1590).

Conformity to Currently Accepted Conservation Methods: The conservation methods to be employed by the NEDCC are fully consonant with consonant accepted practices proscribed by the conservation community. An independent conservator, Pamela Young, has examined the treatment plan proposed by the NEDCC and finds the methodology eminently acceptable. Her letter expressing that conclusion is attached. Reflective of the high quality of past work NEDCC has done for The Mariners', attached is the Treatment Report NEDCC submitted following conservation of *Admiranda Narratio.*

Safety of the Documentation: To insure their safety while at the NEDCC, the volumes to be conserved are kept in a physically secure holding area with temperature and humidity levels appropriate for manuscript and rare book materials. Appropriate precautions also accompany the conservation process including careful notations regarding the completeness and pagination of the works, careful disassembly, testing for solubility of inks and colors.

2B. TRAINING CURRICULUM N/A

3. DESCRIPTION OF VOLUMES TO BE CONSERVED

Physical Description: The logbook of the snow *Minerva* records the journey of the *Minerva* as it sailed from Bristol, England to Dominica in the Caribbean. The most significant portion of this logbook is the artwork done by the ship's captain, Nicholas Pocock, who employed pen and ink and watercolors to document the marine weather conditions and coordinates. The leather and paper decorated canvas cover is faded and stained with a large portion of the spine missing. The front and backboards are either detached or weakened. The text block consists of blank leaves with entries, pen and ink drawings, and full-page paintings. A few of the pages are tom and nearly all are dirty and discolored.

The two leather-bound volumes of *The Atlantic Neptune* contains nautical charts showing the coast of Nova Scotia and the Gulf of St. Lawrence, as well as the coast of North America from New York southward to the Gulf of Mexico. Gold-tooled edges adorn the volumes, with plain single gold lines on each side of the sewing supports. All of the leaves in the volumes are larger than the binding and are folded at least once at the spine, with some containing several folds. Some maps are done in greens and blues with either watercolors or gauche.

Relevance to Museum's Overall Collections: Within the Library collections, as well as the broad array of Museum collections, these works for which conservation funding is requested help to tell an international story of mankind's relationship to the sea, and to plumb the meaning of our maritime heritage and make its lessons relevant to the 21st Century. Today the Library at The Mariners' Museum is the most comprehensive maritime research center in the Western Hemisphere, with more than 75,000 volumes and a million archival items. Unique holdings include 700 ships' logs; diaries and journals from the mid-1700s; 5,000 charts and maps; 10,000 ships' plans; and the most extensive collection of vessel registers in North America. The photography collection of more than 600,000 images includes works by America's foremost maritime photographers documenting maritime history from 1850 to the present. The Museum's international collection of 35,000 artifacts includes small craft, models, figureheads, lifesaving and navigational equipment, tools, ships' fittings and furnishings, paintings, and works of art on paper. Many collections rank among the finest in the world in quality and significance. The Mariners' has also been designated by the Federal Government as the primary repository for the care and interpretation of archives and artifacts relating to the Civil War ironclad USS *Monitor.*

Relevance to Institutional Mission: The mission of The Mariners' Museum is "to illuminate mankind's experience with the sea and the events that shaped the course and progress of civilization. We accomplish our mission by

collecting, conserving, and interpreting the important objects which record our maritime history, by studying and exploring our present and future relationship with the sea, and by widely exhibiting and disseminating the knowledge gained in ways which promote understanding and appreciation for our relationship with the world's waterways." The volumes for which conservation funding is requested not only support the institution's mission, but they are among the collections' crown jewels with facets reflecting the vision of the Museum "to create and maintain the nation's leading museum of maritime history, technology, culture, and art ..."

Relevance to Local and Broader Community: The ships logs of the snow *Minerva* and the *Atlantic Neptune* volumes provide insight into the Age of Exploration by those who were among the first to chart the New World. Conservation treatment and preservation of these internationally renowned rare volumes will invite the interest of experts in a variety of specialized fields who will no doubt conduct scholarly research, seminars, and publish vital information about this period. In addition to their historical and scientific significance, many maps in the 16th, 17th, and 18th century are also regarded as examples of works of fine art and often reflected the stylistic trends of the time.

The two-volume journals of the snow *Minerva* are superbly illustrated logbooks of a series of voyages taken in the 1770s from Bristol, England to the Americas. Volume 1 (which is included in this request for conservation funding) records the journey of the snow *Minerva* to Dominica in the Caribbean with stops along the way at Cork, Ireland and the Madeira Islands. The author/artist, Nicholas Pocock, captured vignettes of his vessel under sail that correspond to the weather conditions recorded. The watercolor and india ink illustrations contained in this logbook are extremely rare in that most logbooks contain little more than the requisite numerical recording of speed and weather conditions. Illustrations depicting the conditions under which the ship took sail are uncommon and, in particular, illustrations of the vessel itself are extremely rare. In addition, what makes these logbooks especially significant is that the captain painting these watercolor sketches later became a famous British 18th -century marine artist. Pocock's works are in several museums, including the British Museum, the Victoria and Albert Museum, the National Maritime Museum in Greenwich, and the Detroit Institute of Art. The *Dictionary of National Biography* (1896 edition) states that Pocock's "talent for art sowed itself in his sea journals which are illustrated by charming drawings...of the principal incident of each day." It appears that The Mariners' Museum owns the only original copy of the Pocock logs in North America. The conservation effort needed for v. 1 of this work is worthy and in need of immediate attention. Making these special logbooks available through exhibitions and displays could energize interest in the historical, cultural, and scientific contributions these logbooks can make.

The Atlantic Neptune has been called the first great marine atlas to contain both charts and views of the North American coast. Commissioned by and for the Royal Navy, the charts are highly detailed, revealing both hydrographic and topographic information. J.F.W. Des Barres compiled this atlas during the ten-year period beginning in 1774. Some of his charts show the location of George Ill's ships during the American Revolution. The geographic scope of these charts runs from northern Canada down to Florida, with the southeastern parts of North America, found in v. 2, being extremely rare. Their folio size and the unusual manner of folding the charts show that these volumes were a captain's working copy. Des Barres designed these charts for use aboard ship, not leisure study in a gentleman's library. As a result of this use, few copies of the work still exist today. According to OCLC records, 18th-century editions of *The Atlantic Neptune* exist in only nine locations, with many of these repositories recording incomplete copies. The Mariners' copy appears to be complete and quite possibly a first edition. William S. Reese, antiquarian book dealer in New Haven, Connecticut, has seen the Museum's copy and estimates its value at $250,000, despite its poor condition.

4. RELATIONSHIP TO MUSEUM'S ONGOING CONSERVATION ACTIVITIES

Museum's General Housekeeping and Day-to-Day Maintenance Activities: In a collaborative effort among the Buildings and Grounds, Collections Management, and Conservation departments, the Museum maintains its facilities and collections on a daily basis to insure preservation of the collections, as well as the safety and enjoyment of staff and the public. A crucial function within this mix is maintenance of temperature and humidity controls in collections storage areas, as well as in the exhibition and research areas. Below is the range of temperature (degrees) and humidity (percent) maintained in various areas of the Museum and Library.

Area	Temperature	Humidity
Chesapeake Bay Gallery	67°	47%
Crabtree Gallery (miniature ships)	70°	44%
Chris Craft Archives	64 °	35%
Engines/Metals	67°	36%
Library and Archives	68°	53%

The Museum's Long Range Conservation Plan: Conservation of atlases, charts, and rare books in the Library, as well as conservation and objects in the Museum collections, are a logical extension of the Museum's General Conservation Survey and Long Range Conservation Plan (see attached), drafted in 1996, to assess the collections and provide conservation treatment as needs are identified. With this document as a guide, the Museum establishes conservation priorities by considering condition, significance and rarity, and exhibition and publication needs. The Survey and Long Range Conservation Plan is re-evaluated periodically to assess accomplishments and determine new conservation needs and priorities.

Previous and Current Conservation Activities: The Museum takes its conservation posture very seriously and has made significant progress over the years with a variety of conservation projects. To stabilize and improve environmental conditions, a state-of-the-art chiller plant was installed in 1995. An Emergency Response Plan has been put in place, and active inspection, cleaning, and pest management practices have been institutionalized. Conditions in the storage areas have been improved by the removal of materials that off-gas, including timbers and photographic materials. As indicated above, environmental conditions throughout the Museum in areas where historical objects and materials are stored, exhibited, or used meet accepted standards for the types of materials in any given area.

The present effort to conserve the Library rare books represents the ongoing initiatives of The Mariners' Museum to identify, assess, and conserve key rare collections that are in immediate need of conservation treatment. Major conservation projects have included:

- Photograph and negative collections: with support from an IMLS Conservation Project Grant (1998), The Mariners' constructed a walk-in cool room for storage of photographic negatives and prints. The room offers three microenvironments for nitrate, acetate, and polyester negatives and significant prints. A preservation grant from the NEH (1993-94) made it possible to create inter-positives of more than 28,000 fragile negatives in several of the most significant collections. A total of 50,000 negatives from significant collections were re-sleeved with funding provided by a grant from the Andrew Mellon Foundation in 1982.
- Works of Art on Paper: a grant from the Getty Conservation Center in 1998 funded a conservation survey and long range plan for of the 12,000 items in this collection, a survey performed by the Conservation Center for Art and Historic Artifacts. Plans are underway for a comprehensive conservation project on this collection.
- Adney canoe models: experts from the Canadian Conservation Center conducted an item-by-item assessment of the native canoe models in this internationally significant collection. A Conservation Project Grant from the IMLS, awarded in early 2000, is funding conservation treatment of this collection.
- An award was also received from the NEH in 2001 for conservation of the manuscript materials associated with the Adney Collection.
- In 2001 the Museum Library was awarded IMLS support to rehouse two significant and related collections: early maps and folio atlases.
- In 2002 funding from the Roller-Bottimore Foundation enabled the Museum to contract with the Northeastern Documents Conservation Center to conserve the rare works *Zee Atlas* (1683) and *Admiranda Narratio* (1590).

As the federally designated museum for artifacts recovered from the underwater wreck site of the Civil War ironclad USS *Monitor,* The Mariners' is responsible for conservation of *Monitor* artifacts as well as associated archival materials. In 2002, the Museum received an award of $100,000 from the Save America's Treasures Program to support conservation of the *Monitor* engine, turret, and allied artifacts.

Priority of Project in Terms of Greatest Collection Need:

In addition their physical conditions requiring pressing conservation needs, these volumes are on an especially high priority status for conservation because they are needed in developing several programs focusing on exploration and navigation, most notably a general upgrade of the Museum's *Age of Exploration* online educational resource that serves more than 1.66 million teachers and students regionally, nationally, and around the world.

Relevance to Recommendations of the Conservation Survey:

Although the Museum-funded General Conservation Survey of 1996 (which need to be reviewed and updated) made reference to the Museum Library, which it called "unique in North America for its breadth, coherence, and international scope," the recommendations contained in the survey placed primary emphasis on the Museum collections. Nevertheless, the spirit of the 1996 Survey, with its emphasis on climate control and environmental conditions, storage

conditions, appropriate exhibition conditions, and physical integrity of the objects and artifacts, has great bearing on the intent of the Library to protect and conserve its rare books and other works.

Institutional Financial Commitment to Conservation:

The Mariners' Museum has demonstrated its financial commitment to conservation in terms of the fact that all of the conservation projects outlined above, except for the Roller-Bottimore award, required a 1:1 match, which the Museum provided. In addition, the Museum is constantly seeking funding from other private foundations like the Roller-Bottimore, and from corporate supporters.

5. ANTICIPATED BENEFITS OF THE PROJECT

Benefits of Project to The Mariners' and Its Audience: Once conserved, the rare books and their intellectual content of charts, artwork, and information can be accessible through a variety of media including programs using state-of-theart technologies:

- Displays and exhibitions will be possible.
- Conservation of these works will facilitate their use in lectures and seminars that feature them as markers to historical and intellectual issues pertinent to the fields of 18th -century history, culture, and science.
- Information about the effort to conserve these works can be discussed both as part of educational displays and, more powerfully, on The Mariners' web site. This will support the Museum's ongoing effort to create a sophisticated, content rich environment that will attract learners and visitors of many disciplines.

6. CONTINUITY OF ONGOING MUSEUM FUNCTIONS

Given the fact that this project will be performed by outside expertise, it will not impact the Library staffs ongoing work. It will affect the ongoing functions of Susan Berg, who will have overall administrative oversight of the project, only minimally. The Mariners' has already secured part of the 1:1 match required for the project, should this application be successful, and will likely secure additional funding before the project begins. Any portion of the match not offset by fundraising will be satisfied with general operations funds.

7. RELEVANCE OF PROJECT BUDGET

The budget for this project is a very straightforward one that involves simply the costs charged by Northeast Documents Conservation Center for conservation of these rare books in the Museum Library. The costs are primarily based (95%) on the number of hours NEDCC conservations will work on the volumes for which funding is sought. Conservation materials will account for 5 % of the cost. It is estimated that 30 hours of work will be required on the Pocock volume, 100 hours on v. 1 of *The Atlantic Neptune,* and 125 hours on v. 2 of *The Atlantic Neptune.*

8. QUALIFICATIONS AND RESPONSIBILITIES OF PROJECT PERSONNEL

Vice President and Director of the Library, Susan Berg, has extensive experience working with materials from the 16th through the 19th centuries. Much of her experience was gained during her tenure as Director of the John D. Rockefeller, Jr. Library at the Colonial Williamsburg Foundation. She has had extensive experience in directing many specialized programs aimed at conservation of colonial artifacts and the use of technology to enhance accessibility to these works. Conservators at the NEDCC, under the guidance of Deborah Wender, Director of Book Conservation, are eminently qualified to perform the task of conserving the volumes proposed in this project. Ms. Wender has been working in the field of conservation since 1980. She received her education from The College of William and Mary and has intensively studied the craft of conservation both in the United States and Europe. She oversees NEDCC book conservation operations with a staff of six professional book conservators and other technicians. Her duties include training staff and interns in all levels of book treatment. She also consults with various institutions on general preservation and collection level surveys and conducts classes on conservation and preservation topics. The team of conservators who will assist with conservation treatment on the volumes for which funding is requested. Joseph Newman, Todd Pattison, and Kyoshi Imai are all nationally and internationally schooled in the field of book conservation. Resumes of Ms. Wender and her colleagues are attached.

SCHEDULE OF COMPLETION

Activity	5/04	6/04	7/04	8/04	9/04	10/04	11/04	12/04	1/05
Snow Minerva	———								
Atlantic Neptune				———	———	———	———	———	

Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant The Mariners' Museum

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	( )		0	0	0
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0	0	0

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	( )		0	0	0
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$ 0	0	0

FRINGE BENEFITS

RATE	SALARY BASE	IMLS	MATCH	TOTAL
	% of $	0	0	0
	% of $			
	% of $			
	TOTAL FRINGE BENEFITS	$ 0	0	0

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
			0	0	0
		TOTAL CONSULTATION FEES	$ 0	0	0

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
	( )	( )			0	0	0
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 0	0	0

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
		0	0	0
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENTS		$ 0	0	0

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
		12,930	13,380	26,310
	TOTAL SERVICES	$ 12,930	13380	26,310

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
		0	0	0
	TOTAL COST OF OTHER	$ 0	0	0
	TOTAL DIRECT PROJECT COSTS	$ 12,930	13,380	26,310

INDIRECT COSTS N/A

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☐ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

☐ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

Name of Federal Agency

Effective Date of Agreement

C. Rate	base(s)	Amount(s)
%	of $ 0	
%	of $ 0	

Amount(s)
$ 0
$ 0
0

TOTAL INDIRECT COSTS $

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

Project Budget Form

SECTION 3: SUMMARY BUDGET - CPS AND EDUCATION COMPONENT

Name of Applicant The Mariners' Museum

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES *(PERMANENT STAFF)*			
SALARIES AND WAGES *(TEMPORARY STAFF HIRED FOR PROJECT)*			
FRINGE BENEFITS			
CONSULTANT FEES			
TRAVEL: DOMESTIC			
FOREIGN			
SUPPLIES & MATERIALS			
SERVICES	12,930	13380	26310
OTHER			
TOTAL DIRECT COSTS	$ 12,930	$ 13380	$ 26310
INDIRECT COSTS*	$	$	$

** If you do not have a current Federally Negotiated Rate, your indirect costs must appear in the Match column only.*

TOTAL PROJECT COSTS $ 26310

AMOUNT OF CASH-MATCH $ 13380

AMOUNT OF IN-KIND CONTRIBUTIONS-MATCH $ 0

TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS) $ 26310

AMOUNT REQUESTED FROM IMLS $ 12,930

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%) 49 %

Have you received or requested funds for any of these project activities from another federal agency? *(please check one)* ☐ Yes ☒ No

If yes, name of agency _____ Date _____

Amount requested $ _____

Nebraska State Historical Society
Lincoln, Nebraska

Project Type: Environmental Improvements
IMLS Award: $49,961
Match: $89,790
Total Project: $139,751
Museum Budget: $5,246,562

Nebraska State Historical Society
Firearms Collection Rehousing And Relocation Project

1. What is the design of the project?

The Nebraska State Historical Society (NSHS) Museum of Nebraska History seeks funds to upgrade the storage of its firearm collection to ensure its preservation and increase its accessibility. This project includes acquisition of storage equipment and materials, completion of related curatorial and conservation activities including photography, cataloging, cleaning, rehousing, and relocation of the collection. The firearms collection includes 1,147 artifacts that are significant to the history of Nebraska and of the United States.

The NSHS was founded in 1878. It is a multi faceted historical society that includes Archeology and Research and Publications divisions, the State Historic Preservation Office, State Library and Archives, the Gerald R. Ford Conservation Center, and the Museum Division, comprised of seven historic sites and the Museum of Nebraska History (MNH). The MNH moved into its current location in 1983, when the NSHS converted a 75,000 square foot commercial building into the Museum of Nebraska History. The MNH staff and the conservators of the Gerald Ford Conservation Center have completed a MAP assessment, a conservation assessment, and long-range conservation planning (See assessment excerpts, Appendix II, and long range plan, Appendix III). As a result of these planning activities, it is clear that the improvement of collection storage environment is a critical need for the MNH collections. Currently, the museum's collections are housed in crowded basement storage areas that make use of a variety of storage furniture and methods, not all of which represent best museum professional practice (See photographs of the existing firearms storage area, Appendix VI).

Like many museums, the MNH does not have sufficient space to store collections, nor does it use the space it has to maximum advantage. Many improvements can be made within the existing footprint of the storage area by both improving the quality of housing and increasing the overall density of storage through the use of compacting shelving units. The MNH long-range conservation plan implementation began with improvements to the Museum's HVAC system. Significant progress was made on this goal early in 2003 when the installation of a new air conditioning system was completed. A heating system upgrade is scheduled for completion in 2004. With environmental conditions stabilized, the next goal in the plan involves implementing a series of steps to consolidate artifacts by type, alleviate crowding through improved organization, and provide appropriate housing to ensure the professional preservation of all the collections.

Due to its size and special security needs, the firearms collection was chosen for rehousing and relocation to a small locked room adjacent to the main storage area. At this time, the room is being used as an office. Rehousing and relocation of the firearms collection will create the initial empty space that will allow for the next in the series of steps needed to provide improved storage methods and materials for all the remaining portions of the collection, one after the other.

Currently the firearms collection is stored in old metal drawer units or on open uncoated wooden racks unsafe for metal objects. The new storage room will be outfitted with powder coated steel compacting storage cabinets specifically designed for the firearms. Each artifact will be housed using proper storage methods and materials. The room will be adequately secured for the storage of firearms.

The primary project staff includes the Objects Conservator, Deborah Long, (25% time), Senior Curator, Deborah Arenz, (15% time), Museum Registrar, Laura Mooney, (25% time), and Project Intern (100% time). The Objects Conservator will survey the collection for conservation and housing needs, select proper materials, design storage mounts and housing, train staff in handling and housing artifacts, and consult on conservation aspects of the project. The Senior Curator and the Registrar will purchase materials, oversee the daily activities of the Project Intern, and consult on the curatorial aspects of the project. Once trained, the Project Intern will perform the majority of the work, including cataloging, photography, cleaning, rehousing, and relocating the collection. Chief Conservator, Julie Reilly, (5% time), will provide project assistance as

needed. Staff activities for this project, such as secretarial support, exhibits, maintenance, custodial needs, and grant administration are considered part of the indirect costs of this project.

The firearms rehousing project has been broken down into ordered discrete tasks listed below. Goals, objectives, and responsible staff have been incorporated into information for each task.

Task One: Complete a condition survey of the firearm collection to identify conservation treatment and special housing needs for the firearm collection. (Objects Conservator, Chief Conservator, May -September 2004; see sample survey form, Appendix IV)

Task Two: Prepare the office space for conversion into the firearm storage room: clean, caulk, remove existing drop ceiling, raise sprinkler heads to accommodate the height of the compacting storage units, reorient the secure entry door so that it swings outward, paint the space, and allow time for off-gassing. (MNH Exhibits and Maintenance Staff, Fire Suppression System Contractor, May -July 2004)

Task Three: Purchase compacting storage units, computer, camera, and archival housing materials to efficiently catalog, document, and house the firearms. Advertise for, interview, and hire the Project Intern. (Objects Conservator, Senior Curator, Registrar, May - August 2004)

Task Four: Install compacting storage cabinets in the newly prepared room. This task includes a four week curing and off gassing period for sealants and concrete. (Midwest Storage Solutions, August -September 2004; see equipment specifications and related information, Appendix V)

Task Five: Train staff and intern in safe handling, photographic documentation, cataloging, minor cleaning, and housing of firearms as specified in the completed survey. (Objects Conservator, Chief Conservator, Registrar, Nebraska State Patrol, September -October 2004; see training curriculum, Appendix VIII)

Task Six: Perform project tasks for each object: measure, catalog, clean, photograph, house, relocate, and enter data into collection database. (Project Intern with supervision, October 2004-0ctober 2005)

Task Seven: Project debriefing, final report preparation, final data input, (Senior Curator, Objects Conservator, Registrar, Chief Conservator, November 2005 - January 2006)

The project will be completed in twenty months. The room preparation steps can be worked into existing exhibits and maintenance schedules. As a part of the on-going long range conservation plan, the Objects Conservator, Senior Curator, and Registrar have been preparing for this project for the past year, and have arranged their schedules accordingly.

After collecting completion-time data from past cataloging projects and performing the planned cataloging and rehousing steps on several test objects, a time estimate of one to one and a half hours was determined to be sufficient to complete the work for each object. With a 2080-hour work year, allowing for vacation, sick leave, and holiday time, there are approximately 1792 working hours in a year. Completion of this project is estimated to require between 1200 and 1720 working hours, falling within the Project Intern's one-year employment period.

The primary end product will be an environmentally sound, secure, and accessible storage area for the firearms collection. It will ensure the long-term preservation of this collection, and will create additional space in the main storage area, so that implementation of the long-range conservation plan may continue. A second outcome of this project will be updated catalog records, condition information, and photodocumentary records, stored both in hard copy and electronically in our collection database. We will disseminate information about the project through articles in our bi-monthly newsletter, quarterly magazine, and web site. The garnering of this information and the increased accessibility of the collection will encourage increased use of the collection, perhaps eventually leading to a catalog and exhibition of this unique and highly significant collection.

All preparation work and installation of the compacting storage cabinets will take place in a closed room that is separate from the main collections storage area. The main storage area has door sweeps and the HVAC system has particulate filters to protect the stored collections from the infiltration of construction dust. The curatorial workroom, which is located away from the storage area, has sufficient space to accommodate this project without disrupting other curatorial activities. All of the processing steps will be completed in the workroom prior to placing the firearms in the new storage room. There is easy access between the storage area and the curatorial workroom via a secure key-operated elevator. Environmental conditions in the Museum building are continuously monitored, and stable temperature and relative humidity levels are maintained in both the curatorial workroom and the collections storage areas.

2a. What are the proposed conservation methods and why are they conservationally sound?

The work plan for this project has been developed to maximize efficiency by minimizing the amount of handling to which each object is subjected. By combining both the curatorial and conservation activities, each object will be removed from the old storage area, be processed, and then moved directly to its new permanent location with a minimum of handling. Additionally, the information collected during this process will minimize any future handling that may be required, because researchers will be able to examine records and documentary photographs and choose specific objects rather than having to physically search through drawers and housings for objects.

The new cabinets and housings have been specifically designed to maximize storage density yet provide enhanced physical safety for the objects. SpaceSaver® compacting storage units were chosen for the project because they have a long and successful history of use in museums around the world (see equipment specifications, Appendix V). Currently, there are several twenty-year-old SpaceSaver storage units in the main MNH storage area that remain in perfect working order after years of use.

The primary innovation in this project is the special modification designed for the SpaceSaver units that will permit the safe high-density storage of the long guns. The storage units will be fitted with special inserts designed by the Objects Conservator after discussions with other conservators and curators responsible for firearms storage. The inserts, inside the compacting storage units, will house long guns upright, each in its own mount, allowing for high density storage and minimizing mechanical wear or damage from other objects or storage materials (see storage unit diagram, Appendix VII).

All of the materials and equipment chosen for the project are inert materials that meet or exceed the best practice standards accepted by the conservation profession for long-term storage of firearms. The long guns will be stored in powder coated steel storage units, with shelf inserts made of inert polyethylene foam. Handguns will be housed in boxes and placed on powder-coated steel shelving. The storage boxes are made from MicroChamber® board, which is acid free, lignin free, and contains a microscopic molecular trap that binds and segregates any pollutants, off-gassing vapors, or acidic degradation products before they interact with the artifacts. The mounts and supports used inside the boxes will be inert polyethylene foam.

Paints, caulks, and sealants will be tested and approved by the Objects Conservator prior to application in the new storage space. A minimum of four weeks will be allotted as an off-gassing period to rid new materials in the new storage area of any potentially harmful initial vapors before artifacts will be allowed in the space. As noted above, environmental conditions will be continuously monitored. The project will be supervised by the Objects Conservator, Senior Curator, and the Registrar to be sure that artifacts are handled, housed, and stored properly.

Project participants will receive training from the Registrar in cataloging and database entry, and from the Objects Conservator in handling, minor cleaning, photography, and housing the firearms. The work with the firearms collections necessitates additional specialized training in arms safety. Because many of these firearms are potentially dangerous, gun safety training will be provided by a weapons expert from the Nebraska State Police to assure that the firearms are handled with the utmost safety, care, and responsibility.

3. What objects are the focus of this project?

The firearms collection consists of 1,147 arms including 535 long arms and 612 handguns. The weapons are constructed from all of the materials associated with the gunsmith's art, including iron alloys, copper alloys, and silver; as well as both European and American hardwoods. Additionally, the presentation weapons include carved ivory, gold inlay, watered steel, and patination in several colors. There are leather, cloth, and, on the contemporary weapons, synthetic straps and cases.

The main portion of the collection was assembled by Walter J. Charnley, a world-class gun collector who lived in Omaha, Nebraska, and bequeathed his collection of over 900 guns and accessories to the MNH in 1971. The Charnley Collection includes prototype arms that document the evolution and development of firearms technology, and features guns famous in western American history, including Sharps, Spencer, and Henry rifles and Colt and Remington pistols, as well as guns crafted by some of the world's finest artisans, such as Nicholas Boutet (1733-1861). The highlight of this collection is a Boutet presentation set consisting of a fowling rifle, a pair of pistols, accessories, and box; given by Napoleon to a Prussian military official, Major Krusemarck, in 1802. The firearms collection also includes weapons collected from every war Nebraskans have fought in since the Civil War, including weapons collected on the battlefield after the Wounded Knee Massacre, and firearms used by notable individuals such as "Wild Bill" Hickock.

This arms collection is representative of many stories of Nebraska's past: its long military history, the settlement of the West, hunting as a means of subsistence and recreation, and firearms as collectible works of art. Each of the permanent exhibits in the Museum of Nebraska History includes artifacts from this collection. No other repository in Nebraska has such a wealth of firearms, each with its own story. The mission and goals of the MNH are based on the NSHS mission to "safeguard Nebraska's past and make it accessible in ways that enrich present and future generations." Museum goals are achieved in accordance with the values of "collecting, preserving, and making accessible the tangible evidence of Nebraska's past." This project is directly relevant to our mission and goals.

4. How does the project relate to your museum's ongoing conservation activities?

A look back at some of the accomplishments associated with past grants from the Institute of Museum and Library Services reveals that the NSHS has a strong commitment to conservation.

In 1985, a Conservation Project Support grant provided funding to improve materials and storage methods for a group of rolled rugs, flat textiles, and a collection of textile accessories.

Partly as an outgrowth of a 1988 Conservation Project Support grant, which provided funding for a condition survey, the NSHS staff began to think more holistically about the need for a permanent conservation presence. After years of planning, NSHS opened the Gerald R. Ford Conservation Center in Omaha, Nebraska in 1995. As staff members, the conservators provide conservation support to the entire historical society and work closely with the MNH staff. Although the conservators provide services to other institutions and individuals by functioning as a regional conservation facility, they also devote staff time to improving conditions for artifacts in the all divisions of the NSHS, and actively participate in the organization's strategic and long range planning.

In 1996, the MNH received a MAP II grant to have collection management procedures evaluated. Some of the improvements made as a result of this grant included the computerization of the MNH collections accession records using the Multi-Mimsy database, the development of a disaster plan, and the initial development of an integrated pest management program.

In 1999, a conservation assessment of the MNH was completed by the Chief Conservator and the Objects Conservator (see conservation assessment excerpts, Appendix II). This document forms the foundation of

the conservation program for the Museum. Priority recommendations included improving the environmental control, increasing the amount of storage space, upgrading the quality of storage methods and materials, and formulation of a long-range conservation plan. Since that time, a new air conditioning system has been installed, at a cost of approximately $268,000, heating system upgrades are in progress, and the long-range conservation plan has been developed and approved (see the long range plan, Appendix III).

The recommendations made in the Conservation Assessment have also resulted in a number of improvements in museum policies and procedures. Some of these improvements include purchase of more equipment to monitor the environment, a drastic reduction in gallery light levels, as well as refinement and implementation of the integrated pest management program. Standard museum practices are now encouraged in all facets of collection management and care at the MNH. The museum follows established professional standards for housekeeping and the storage area receives regularly scheduled cleaning by staff. In 2003, the Ford Center provided funding and supervision for a one-year term conservation technician dedicated solely to addressing some of the conservation needs of the MNH collections. MNH allocates money annually for conservation supplies and occasionally, special project money is provided by the Nebraska State Historical Society Foundation.

Relocating and rehousing the firearms collection is the first major step in the implementation of an overall plan to develop more space for collections storage and upgrade the housing of the MNH collections. This is the highest priority for the MNH collection. Relocating this collection to a newly developed secure firearm collection storage room will make space in the main collections storage area available for the next step in the upgrade of the collection storage. The firearms collection has been inadequately housed since it was moved into the building in 1983, and rehousing will ensure the long-term preservation of this critically important collection. We feel this is the most cost effective, time efficient, and safe way to begin to accomplish our long-term goal of improving the physical conditions for our entire collection.

5. What are the anticipated benefits of this project?

This project will benefit the museum by taking the first step in implementing the museum's long-range conservation plan. The project will ensure the long-range preservation and increased access to an important collection. Moving the firearm collection to a separate storage room will create the much-needed space in the main collections storage area to continue storage upgrade projects. Another important benefit will be the increased security provided by segregating the firearms collection into a locked storage area.

The cataloging and photography of each artifact will make information about the collection more easily accessible to researchers. Having basic information and a photo of each artifact in a database will significantly reduce the amount of handling of individual artifacts, which will help the long-term preservation of the collection. Additionally, even though the firearms will be moving to a smaller storeroom, there is space available for growth of the collection because of the increase in storage density. In the future, it may be possible to provide on-line access to some of the information in the collections database, further enhancing public use of this important resource.

6. How will the applicant ensure that ongoing museum functions are not inhibited by these project activities?

The current collection storage area and the new firearm collection storage room are both in the basement of the MNH. All activities surrounding this project will take place out of the public view and no regular public museum functions will be disrupted. This project will, however, affect the activities of the museum collections department due to the time commitment required for the project. Because of the high priority of this project in the ongoing long-range conservation plan; this project does not constitute a disruption. It is, by its very nature, a normal museum function. As such, it is not only acceptable, but something planned and eagerly anticipated. Because an intern will be hired for a one-year term position, the daily activities of the existing staff should be able to continue smoothly.

7. How does the project budget support the project goals and objectives?

Time, staffing, and material needs for this project were determined after trial run experimentation with collection objects and the tasks delineated in this project. Storage furniture bids were obtained from the only regional provider of SpaceSaver compacting storage units; material bids from conservation product companies; and the computer bid from State of Nebraska computer hardware contractor, Gateway Computers. The staffing budget was developed using standard State of Nebraska personnel costs. Compliance with standard State of Nebraska purchasing and personnel procedures will ensure costs to be the lowest possible. Work sheets and bid sheets can be found in the supporting documentation.

Because conservation and curatorial expertise is available in-house, there are no consultant fees. Minimal travel costs for Ford Center staff (located in Omaha, NE, 59 miles from the MNH) have been included in the institutional match component of the project budget. The notebook computer and camera will be dedicated to this project to maximize efficiency, providing continuous access to data and image entry in the collections database.

8. What are the qualifications and responsibilities of the project personnel?

The Senior Museum Curator, Deborah Arenz, has been at the Museum of Nebraska History since 2001. She has a graduate degree in museum studies from the University of Nebraska-Lincoln. Her work includes overall management of the museum's three-dimensional collection and activities within the museum collections office. Her responsibilities in this project will be supervision of curatorial staff and the project intern, as well as oversight of all curatorial aspects of the project (See resumes, Appendix I, Section a).

The Objects Conservator, Deborah Long, manages the objects lab at the Gerald R. Ford Conservation Center and specializes in the treatment of inorganic materials. She has been with the Nebraska State Historical Society since 1996. She is a Professional Associate of the American Institute for Conservation and came to the NSHS from the H.F. DuPont Winterthur Museum. Her duties in this project include design of the storage units and housings, surveying the firearms collection for conservation and housing needs, testing and choosing appropriate materials, training project participants in handling, photography, and cleaning, and oversight of all conservation aspects of the project (See resumes, Appendix I, Section b).

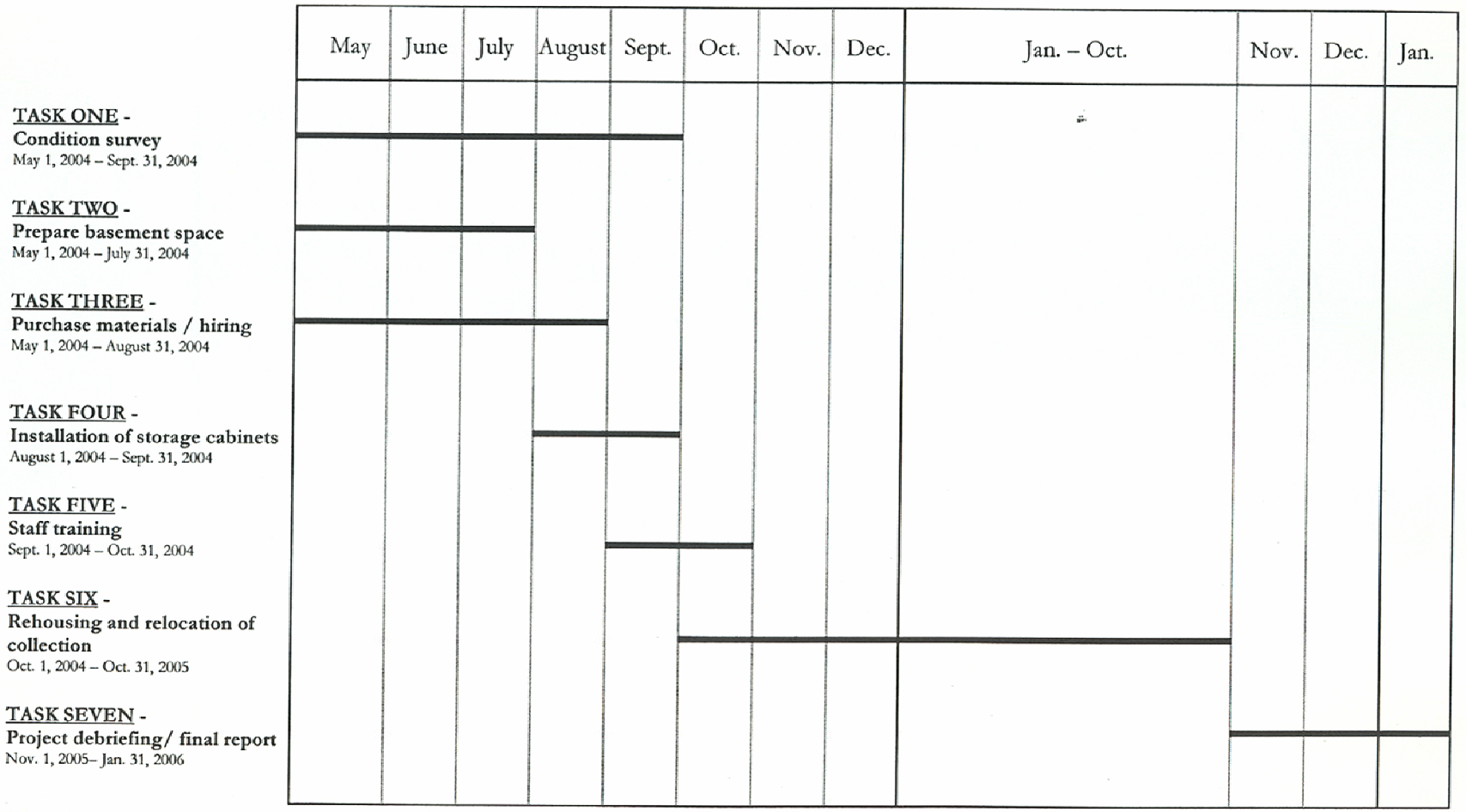
The Registrar, Laura Mooney, has been at the Museum of Nebraska History since 1998. She has a graduate degree in museum studies from the University of Nebraska-Lincoln. Her responsibilities include management of the accessioning and cataloging process within the museum collections office as well as maintaining the museum's collection management database, Multi Mimsy. She also supervises work-study students and interns working in the museum collection office. Her duties for this project will include assisting with acquisition of housing materials, training project participants in the cataloging, image upload, and location changes to the database, as well as daily supervision of the project intern (See resumes, Appendix I, Section c).

Julie Reilly is the Associate Director and Chief Conservator at the Nebraska State Historical Society's Ford Conservation Center in Omaha, Nebraska. She is a Fellow of the American Institute for Conservation and has served as conservator for the National Park Service, National Museum of American History, Colonial Williamsburg, and the Winterthur Museum. She is a 2001 graduate of the Museum Management Institute. Her duties in this project include administrative oversight, consultation, and assistance as needed with survey and training activities (See resumes, Appendix I, Section d).

Project Intern: one-year term position to be hired specifically for this project. This person will be responsible for the day-to-day activities of the project, including cataloging, documentation, preventive care, and housing. The position requires a basic knowledge of general museum practice, preventive conservation practices, photographic documentation, and collections management software. A Master's Degree in Museum Studies and/or experience in a museum setting is preferred (See resumes, Appendix I, Section e).

SCHEDULE OF COMPLETION

Nebraska State Historical Society, Museum of Nebraska History
FIREARMS COLLECTION REHOUSING AND RELOCATION PROJECT
May 1, 2004 – January 31, 2006



7.6 *Application Form* *2004 IMLS Conservation Project Support*

Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant Nebraska State Historical Society

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
[redacted]/Mus. Curator	(1)	20 mos. x 15% x $[redacted]/yr		$8,676.20	$8,676.20
[redacted]/Mus. Registr.	(1)	20 mos. x 25% x $[redacted]/yr		$11,155.73	$11,155.73
[redacted]/Objects Cons.	(1)	20 mos. x 25% x $[redacted]/yr		$19,038.07	$19,038.07
[redacted]/Chief Cons.	(1)	20 mos. x 5% x $[redacted]/yr		$5,149.21	$5,149.21
		TOTAL SALARIES AND WAGES	$	$44,019.21	$44,019.21

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
intern	(1)	12 mos. x 100% x $[redacted]/y		$20,178.08	$20,178.08
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$	$20,178.08	$20,178.08

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	MATCH	TOTAL
25	%	of $ 44,019.21		$11,004.80	$11,004.80
	%	of $			
	%	of $			
		TOTAL FRINGE BENEFITS	$	$11,004.80	$11,004.80

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
	TOTAL CONSULTATION FEES		$		

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
Omaha/Lincoln RT	(1)	(108)		118 m x.36		$4,587.84	$4,587.84
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$	$4,587.84	$4,587.84

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

Item	Basis/Method of Cost Computation	IMLS	Match	Total
compacting storage cabinet	vendor est. (see attached list)	$40,048.04		$40,048.04
housing materials	vendor est. (see attached list)	$6,182.70		$6,182.70
wireless laptop computer	vendor est. (see attached list)	$2,400.00		$2,400.00
camera & accessories	vendor est. (see attached list)	$508.15		$508.15
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$ 49138.89		$49,138.89

SERVICES

Item	Basis/Method of Cost Computation	IMLS	Match	Total
tooling of ethafoam	vendor est. (see attached list)	$500.00		$500.00
	TOTAL SERVICES	$ 500.00		$500.00

OTHER

Item	Basis/Method of Cost Computation	IMLS	Match	Total
materials shipping	vendor est. (see attached list)	$323.00		$323.00
	TOTAL COST OF OTHER	$ 323.00		$323.00
TOTAL DIRECT PROJECT COSTS		$ 49,961.89	79,789.93	129,751.82

Supply and Furniture Costs for NSHS Museum Collections Firearms Grant

Item	Price
Midwest Storage Solutions (See Appendix V)	
Spacesaver Shelves and Moveable Storage	
Floor and Rail system	
24" deep x 90" long moveable carriage	
12" deep x 162" long stationary shelving	
18" deep x 90" long moveable carriage (5 units)	
Shipping & installation inclusive	$40,048.04
University Products	
Quick Cut Knife for cutting Ethafoam, Cat#994-1000	$263.00
Variety Blade Pack, Cat# 994-3224	$122.00
Shipping	$45.00
Foam Craft Incorporated	
60 Ethafoam planks with cut-outs for Gun Barrels @ $7.21 each	$432.60
60 Ethafoam planks with cut-outs for Gun Butts @ $11.86 each	$711.60
Tooling (shipping inclusive)	$500.00
Conservation Resources	
Storage Boxes for Handguns	
15" x 12" x 3" Boxes, 235 boxes @ $6.30	$1480.50
11.5 x 17.25 x 3" Boxes, 35 boxes @ $6.60	$231.00
Shipping	$150.00
C & H Distributors Inc.	
2 Rubbermaid carts, Item # 52-062AA, 36"W x 24"D, with shipping	$368.00
Fisher Scientific	
4 cases of Fisher Nitrile Exam Gloves	$560.00
1 case of Volara closed cell polyethylene foam liner, 30" x 1/8" x 100'	$465.00
Gaylord	
Blue Board for large gun boxes, Item # DY-CB4040, 4 cases	$850.00
Glue Gun for making boxes, Item# DY-SBGR90C	$32.00
Tri-Rod Polyethylene Foam support rod, 1" x 1020'	$285.00
Tri-Rod Polyethylene Foam support rod, 1 ½ " x 480'	$250.00
Shipping	$121.00

Talas	
Gummed Cambric Tape, 2" wide, 100yd. Roll	$36.00
Tight weave twill tape, ½" natural, 1 roll	$16.00
Cotton Inspection Gloves, two dozen pairs	$48.00
Shipping	$7.00
Dick Blick	
Polyethylene Glue Sticks Item # A23604-1104, 4", 5 lb	$32.00
Gateway	
600 Xb Notebook computer or equivalent with wireless adapter	$2400.00
Calumet Photographic	
Nikon 4500 Digital camera or equivalent, extra memory card, batteries, charger, card reader, and case	$508.15
TOTAL	$49,961.89

* State of Nebraska purchasing procedures require bids from multiple vendors or the use of state contracted providers with established lowest possible pricing.

INDIRECT COSTS

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☑ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

☐ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

Name of Federal Agency	Effective Date of Agreement

C. Rate	base(s)	Amount(s)	Amount(s)
20 %	of $	89,703.78	$ 17,940.76
%	of $		$

TOTAL INDIRECT COSTS	$ 17,940.76

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

Project Budget Form

SECTION 3: SUMMARY BUDGET - CPS AND EDUCATION COMPONENT

Name of Applicant Nebraska State Historical Society

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES *(PERMANENT STAFF)*		$44,019.21	$44,019.21
SALARIES AND WAGES *(TEMPORARY STAFF HIRED FOR PROJECT)*		$20,178.08	$20,178.08
FRINGE BENEFITS		$11,004.80	$11,004.80
CONSULTANT FEES			
TRAVEL: DOMESTIC		$4,587.84	$4,587.84
FOREIGN			
SUPPLIES & MATERIALS	$49,138.89		$49,138.89
SERVICES	$500.00		$500.00
OTHER	$323.00		$323.00
TOTAL DIRECT COSTS	$ 49,961.89	$ 79,789.93	$ 129,751.82
INDIRECT COSTS*	$	$ 10,000.00	$ 10,000.00

** If you do not have a current Federally Negotiated Rate, your indirect costs must appear in the Match column only.*

TOTAL PROJECT COSTS		$ 139,751.82
AMOUNT OF CASH – MATCH	$ 89,789.93	
AMOUNT OF IN-KIND CONTRIBUTIONS – MATCH	$	
TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)		$ 89,789.93
AMOUNT REQUESTED FROM IMLS		$ 49,961.89
PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%)		35.75 %

Have you received or requested funds for any of these project activities from another federal agency? *(please check one)* ☐ Yes ☑ No

If yes, name of agency _____ Date _____

Amount requested $ _____

University of Oregon Museum of Art
Eugene, Oregon

Project Type: Environmental Improvements
IMLS Award: $50,000
Match: $60,809
Total Project: $110,809
Museum Budget: $686,000

University of Oregon Museum of Art

Conservation Project

1. WHAT IS THE DESIGN OF THE PROJECT?

The University of Oregon Museum of Art (UOMA) seeks IMLS support for an environmental improvement project to replace obsolete painting racks and bins lost as part of the museum's major renovation/expansion project currently underway. We seek support for the purchase of three mobile high-density art display rack systems and six large fixed wall-mounted racks for framed artworks. The racks will be placed in a new climate-controlled collections storage area in the expanded Lower Level of the museum and will provide optimum storage for the collections objects in this new space.

This conservation project support request is for funds for the art racks and their installation only, not for the supporting rail systems. Because of the need to recess the concrete slab for the mobile rack display systems and install the rails during the building construction project, the museum registrar, in consultation with Portland conservator Marie Laibinis-Craft and museum staff, has already spent significant time determining the most appropriate storage systems for the new space. Through a university/state-mandated competitive bidding process, a negotiated contract is currently in place with Spacesaver Specialists, Inc., as the vendor able to deliver the best quality product and service for the museum's needs. Because of the building completion schedule (approximate completion March 1, 2004), the rail installation will occur before the grant period begins in May 2004, and will be supported entirely by other committed funding sources.

Once notified of the grant award, the project design calls for vendor installation of the art racks in May 2004. During June 2004, staff time will be allocated to developing a plan for the best organization of the framed works on the racks, working in consultation with Marie Laibinis-Craft, who will provide additional guidance on safe hanging, light protection for framed works on paper, and earthquake safety issues. In accomplishing this, the recently completed total collections inventory (done in conjunction with the off-site move of the collection for the construction project) will be an invaluable tool. This document provides framed measurements and conservation notes, in addition to tracking location changes, image availability, and other object information. During the months of July and August 2004, the works will be unpacked from temporary protective storage and installed on the racks according to the predetermined plan. The works to be housed on the new racks are at present in storage off-site for the duration of the building project, either crated or wrapped and boxed on pallets. They will remain in storage until construction dust has settled and new environmental controls and systems have been thoroughly tested. Once returned to the museum, the pallets will be stored in the large Changing Exhibitions Gallery on the Second Floor. This gallery is adjacent to the new freight elevator, enabling gradual movement of the collections by a safe and direct route to the Lower Level storage area for unpacking. After all the framed works have been installed on the racks, a follow-up visit to review the installation will be made in September 2004 by Marie Laibinis-Craft.

During September to December 2004, a part-time student intern will work with the museum registrar to update the museum collections database (IO) with the new locations of the works, more completely fill in their object records, and establish object images on the database. Finally, discussion of the improved care of the collection is a priority for the museum's board of directors. From October 2004 through April 2005, a number of activities will educate the university community and the broader public regarding the new and improved collections storage areas and furniture, including the new art display rack systems. More specifically, the registrar will write an article for the museum newsletter *Transformation,* which will also appear on the museum's website, and will do a presentation and guided tour of the collections storage spaces for the museum board and members. The registrar plans also to develop a folding brochure for museum visitors that will feature the new rack systems as part of a general discussion of collections storage issues aimed at raising public awareness of collections needs. Presentations on the project will also be done for local and state archives and collections managers. The new storage system and its advantages will also be presented in the museology course taught in Winter 2005 by museum staff, in the course segment devoted to collections management.

In terms of time commitment/involvement, once the art racks are installed in May 2004 by the vendor, planning the organization of the racks will involve approximately 1 week of curatorial time and 1 ½-2 weeks of conservator consultation. Over the 12-month period of the grant, it can be estimated that approximately 10% of the registrar's time will be involved in all aspects of the project, as project coordinator. From June 2004 through August 2004, approximately 10% of the chief preparator's and assistant preparator's time will be involved in assisting with planning the storage and in installing the artworks on the racks. Documentation of the collections database by the part-time intern will take approximately three months beginning in late September 2004.

The schedule of completion is appropriate because it provides sufficient time for planning the storage organization after the racks are installed and for installing the artworks on the racks while taking into account other activities in the collections area, in particular the concurrent installation of the galleries in anticipation of reopening the entire museum to the public in October 2004 and the unpacking of the remainder of the collection into storage. The schedule is optimum in that it allows the framed works to go directly into the new, improved environment as they are unpacked from temporary storage, thus eliminating extra handling. The activities proposed to share the new art display systems in the context of promoting awareness of museum collections issues win occur over a number of months and take fun advantage of the interest in and excitement over the museum's improved and expanded facility.

2a. WHAT ARE THE PROPOSED CONSERVATION METHODS AND WHY ARE THEY CONSERVATIONALLY SOUND?

Compact rack systems are the current museum standard for efficient storage of framed art. The double-sided, nested design of the racks allows works to be stored safely while taking up a minimum amount of valuable collections storage space and permitting ease of access. The large fixed wan racks take advantage of otherwise unused space at the ends of the mobile rack systems, are easily accessible through the adjacent rack systems aisles, and will allow the safe hanging of works on paper. Although the UOMA is doubling collections storage space to 5,545 square feet with its renovation/expansion project, economy of space is essential to accommodate both the existing collection and to allow room for growth of the collection over the next decades.

Compact rack systems have been in use by museums throughout the country for a number of decades, and the basic concept and design have stood the test of time. Hanging framed art on metal mesh screens eliminates the friction on frames inherent in bin storage and provides good ventilation for the works. The powder-paint coating on the metal eliminates off-gassing concerns, as existed with the old painting bins, constructed of MDF and lined with paper. Racks with wheels roll easily and smoothly, eliminating vibration, as was experienced with the old ceiling-suspended pullout racks. Earthquake concerns are addressed in part by a wheel assembly structure that includes in-rail anti-tipping devices that satisfy code requirements in seismic zones. Further concerns regarding seismic safety in hanging large, heavy, and/or fragile works will be guided by conservator Marie Laibinis-Craft's recommendations. Additionally, it should be noted that the new storage space where the racks win be situated as well as the new and renovated facility meet code requirements for Seismic Zone 3, which applies in this part of the United States.

It is important to note that framed works on paper win be hung only on the fixed wall-mounted racks, with all works involving more fragile media stored based on the conservator's recommendation. Furthermore, works on paper will be protected appropriately from light, under the guidance of the conservator. In general, areas in storage spaces win be able to be selectively lit, and lights will be off at all times when the spaces are not occupied. An light in the storage areas is UV-filtered fluorescent light. The damaging effect of light on artworks is also addressed in the galleries by occupancy sensors that allow the spaces to remain dark until a viewer is present.

3. WHAT IS THE OBJECT(S), HISTORIC STRUCTURE(S), OR SPECIMEN(S) THAT IS THE FOCUS OF THE PROJECT?

The works to be stored on the new storage racks consist primarily of framed artworks in various media by Northwest regional, other American, and European artists, and also including a number of framed works by Asian artists. The number of works involved is approximately 460. The works to be housed on the new rack systems represent in microcosm the broader collections of the University of Oregon Museum of Art.

The UOMA's collection comprises some 12,500 objects. The museum's two primary collecting areas are Asian art and regional art of the Pacific Northwest, with representative collections of other American and European art, including Russian and Greek icons. The collection of Chinese, Japanese, Korean, Indian, and Southeast Asian art and artifacts, numbering some 8,000 objects in all media, is internationally renowned. The UOMA has just hired Charles Lachman, UO Associate Professor of Asian Art in the Department of Art History, to work with this collection on an ongoing basis. The overall strength of the Asian holdings has been attested to by scholars, including Clarence Shangraw, former chief curator and Kumja Paik Kim, curator of Korean art, of the Asian Art Museum of San Francisco, Donald Jenkins, chief curator of the Portland Art Museum, and Dr. Yoon Se Young, director of Korea University Museum. John Vollmer, textile scholar and former curator at the Royal Ontario Museum, has recognized the museum's Qing dynasty imperial robe collection as one of the most outstanding in North America. Among the framed Asian works to be housed on the

new storage racks are Qing period paintings collected by the museum's founder Gertrude Bass Warner during the first half of the 20th century. Important contemporary Asian artists represented include Japanese graphic artist Haku Maki and Korean painter Li Sang-bum.

The museum's collections of American and European art number approximately 4,500 objects. Lawrence Fong, UOMA Associate Director and Curator of American and Regional Art, oversees these collections. The Northwest regional art collection is comprised of paintings, prints, drawings, sculptures, and ceramics. It includes the Graves at Oregon Collection, the largest public collection in the world of works by Morris Graves, and the Virginia Haseltine Collection of Pacific Northwest Art, one of the Northwest's largest collections of regional art. The Haseltine Collection broadly represents Northwest artists of the past century and was toured nationally in 1971 by the American Art Association. The museum's regional collection includes works by Mark Tobey, C. S. Price, Kenneth Callahan, Maude Kerns, Peter Voulkos, Rudy Autio, and many others.

The remaining works to be housed on the new racks are some of the most important paintings and prints in the other American and the European collections, including works by William Merritt Chase, Leonard Baskin. Käthe Kollwitz. Max von Pechstein, Le Corbusier, and Pablo Picasso, and works from the museum's 285-piece WPA collection, including a Joseph Stella.

The majority of the works to be housed by the new storage system are from the museum's two major collections, the Asian and the Northwest regional collection, with the latter being the largest group of works involved. The museum is strongly committed to preserving, displaying and enhancing both these collections as an important element of its institutional mission, which emphasizes the long and continuing role the VOMA has played as a significant cultural center on the Pacific Rim.

Improved storage for the framed works in the collection contributes to fulfilling the museum's commitment to preserving the works and greatly improves their accessibility. As a university teaching museum, this accessibility is especially important for curriculum support, thesis research, and advanced scholarly research. As the second largest repository of art in the state of Oregon (after the Portland Art Museum), the VOMA also serves a large and diverse regional population through its exhibitions and educational and cultural programs. Perhaps most significantly, the newly expanded Museum of Art has for the first time in its history dedicated galleries for both American and regional art and for European art, and the new storage rack systems will greatly facilitate working with these collections.

4. HOW DOES THE PROJECT RELATE TO YOUR MUSEUM'S ONGOING CONSERVATION ACTIVITIES?

The 1990 IMS General Conservation Survey by Sonja Sopher (AIC) of the Oregon Art Institute stated, "The overall goals [of the survey] are to develop a long range conservation plan for collections, to improve collections care, to improve environmental conditions and to increase staff awareness of collections conservation concerns." A review of the 51-page survey indicates that the majority of its recommendations have been implemented over the past decade. Among the specific accomplishments that followed on the recommendations of the survey were a long-range conservation plan (1991), a climate control study by Robertson/Sherwood Architects pc/GarrisonLull Inc. (1993), an updated mission statement (1996), and a revised collections management policy (1999). At the level of practice, ongoing climate and light monitoring were implemented, as were improved art handling procedures and archival storage methods. Additionally, a major photo documentation project of the collection has been underway, as has the establishment of a computerized collections database. The current $12.72 million renovation/expansion of the museum, undertaken by the museum administration and board within ten years of the General Conservation Survey, is best representative of the recognition of the priority need to significantly improve the museum environment. This commitment to the care of the collection is further reflected in the decision to expand the Lower Level collections storage area and upgrade storage furnishings, beginning with the framed art storage.

The newly renovated/expanded museum will have state-of-the-art climate systems. All collections storage areas, including the area where the new racks are to be installed, as well as the galleries, will have ASHRAE "A" premium climate conditions (temperature +/-2%, RH +/-5% over 24 hours), and will benefit from new particle filtration equipment. HVAC system read-outs for the collections storage areas and galleries will be reviewed on a weekly basis or more frequently, as needed, to confirm that appropriate climate conditions are being maintained. Hygrothermographs, hygrometers, and a psychrometer are available for specific climate monitoring. State-of-the-art lighting with occupancy

sensors in the galleries is noted above. All collections areas will be monitored by the registrar and cleaned on a bi-weekly basis or more often, if needed, by the custodial staff under the guidance of the registrar.

In conjunction with the climate control upgrading and collections storage expansion, the present project represents a culminating step in the process of improving the environment for an important segment of the collection. The purchase and installation of rack storage for the framed works in the collection specifically fulfills the long-range conservation plan's long-range priority to purchase and install appropriate storage systems for the painting collections. The project also further supports the long-term strategy for collections storage as a whole, segregating and consolidating this part of the collections and thus freeing additional space for other collections and for upgrading their storage furnishings. In that regard, this project is the museum's highest collections care need at this time. Because of the obsolete design and non-archival materials of the previous framed art racks and bins, the decision was made to install state-of-the-art rack systems in the new collections storage area. (The old racks and bins were demolished as part of the building construction project.) Other collections storage furniture planned for the future includes rolled textile and folding screen storage and high-density compact storage cabinets for decorative arts objects and small sculptures. For the time being, these and other segments of the collections will be returned to preexisting powder-paint-coated conservationally sound metal shelving and cabinets. Planning these additional storage improvements will begin in 2005. In the planning process, we win be able to can upon a number of conservators with whom the museum has long-standing relationships, including Sonja Sopher, Marie Laibinis-Craft, Sandra Troon (textiles) and Tamsen Fuller (objects).

Because of the museum's past environmental issues, care of the paintings and works on paper has been limited to (re) matting and (re) framing on an ongoing basis, using archival materials, often in conjunction with an exhibition or loan. Out of recognition of the priority to improve the overall environment for the collections through a renovation/expansion of the museum building, conservation projects involving the museum's framed paintings and works on paper have been limited and selective in recent years. Most recently, conservation work has been done on two framed paintings: C.S. Price's *Front Street Building,* 1948, the paint surface of which was cleaned and stabilized prior to loaning the work for exhibition; Morris Graves' *Flower Pots,* 1937, also underwent major cleaning and conservation, supported by funds from the donor.

More generally, over the past decade, funds available for conservation have been limited to approximately $5,000 budgeted annually, plus funding from outside private sources. Over the past five years, it has been a policy of the museum that gifts of art include funds from the donor for the care of the object(s), when appropriate. Additionally, the Virginia Haseltine Collection of Pacific Northwest Art is supported by a $100,000 endowment that provides for the care of that collection. With the limited funds available for general conservation, a number of significant conservation projects have nevertheless been accomplished in recent years, including the cleaning and restoration of the museum's rune-foot Qing dynasty jade pagoda, the 8-panel screen mounting in Korea of two sets of paintings of the Diamond Mountains, and the cleaning and refurnishing by Jonathan Taggart of Alexander Phimister Proctor's life-size bronze *Indian Maiden and Fawn,* currently on loan for a traveling exhibition organized by the Amon Carter Museum. With new environmental systems in place, it will now be feasible to undertake more ambitious conservation projects. Accordingly, the annual conservation budget will be increased, and additional funds for conservation are a component of the endowment funds currently being raised. These steps win fulfill long-term priorities identified in the museum's long-range conservation plan. Conservation support grants, previously discouraged by granting agencies because of the museum's climate issues, will now also be actively sought. Paintings for which conservation work is in immediate need, in anticipation of gallery installation, include the historical painting *The Last Audience of the Hapsburgs,* 1918, by Artur von Ferraris, new acquisitions by Jozef Israëls and in the style of Lorrain, and nine 8' x 10' murals by regional artist Carl Morris, created originally for the 1959 Oregon Centennial Exhibition.

In summary, ongoing care of the museum's collections, beginning with the framed art collection, win be greatly enhanced by the new environmental and storage conditions soon to be place. And finally, with building expansion and upgrading behind us, and many of the needs and goals identified in the General Conservation Survey and long-term conservation plan achieved, it will soon be time to reevaluate conservation needs and to formulate a new long-term conservation plan.

5. WHAT ARE THE ANTICIPATED BENEFITS OF THIS PROJECT?

The immediate benefits of this project for the museum are numerous. Framed artwork in the collection win be housed in much superior environmental conditions compared to any time during the 70-plus years that the museum has been in existence. Works that were previously subject either to the vibration of the old painting racks or were tightly packed in less-than-archival bins will move smoothly on rails and hang freely on mesh screens in superior climate-controlled

space. All framed works will benefit, with fragile, important Morris Graves' gouaches and temperas, such as *Bird in Moonlight,* 1943, and *Effort to Bloom,* 1943, which will be able to be housed on the fixed wall-mounted racks with conservator consultation, especially warranting the improved conditions this project provides.

The compact design of the rack systems allows three times as many works to be stored in twice the space while improving access, especially to works that were previously stored in bins. The works hanging on the large fixed wall racks will be easily accessible from the rolling aisle of the adjacent rack systems. This improved ease of access is especially significant for the many oversized works that were difficult to maneuver in the old storage area. For example, the aforementioned Carl Morris series of large murals will for the first time be readily accessible while safely stored.

And importantly, loaned works will be able to be stored, if necessary. Most immediately, a number of works being loaned for the Museum Loan Network-supported inaugural installation of the Schnitzer Gallery for American and regional art, including works by Ed Ruscha, Mark Tobey, Carl Morris, and Jacob Lawrence, require rotation and will be provided suitable storage conditions by the new rack storage.

The new storage systems will facilitate the work of the staff in support of museum exhibition and education activities, and its advantages will be shared with and benefit local and state collections managers and archivists, university students, including museology students, faculty, and researchers, as well as museum supporters and patrons generally. The project and its benefits will be featured in the museum newsletter and on its website, and they will be included in numerous articles and stories in the media highlighting the newly renovated/expanded Museum of Art.

6. HOW WILL THE APPLICANT ENSURE THAT ONGOING MUSEUM FUNCTIONS ARE NOT INHIBITED BY THESE PROJECT ACTIVITIES?

Museum administrative staff recognizes the critical need for this project and will allocate funds and staff to ensure its success. The total cost of this project is $110,809. The matching funds of $60,809 have been secured from a private donor, as a portion of a larger gift.

As part of the University of Oregon, a state institution, the museum receives ongoing operating support from the state of Oregon. With the museum's $12.72 million capital building campaign completed, endowment funding is now being actively sought to help support the operation of the new museum, including expanded conservation activities. The museum anticipates continued support for all areas of its operations from both public and private sources. The education department is highly successful in receiving federal and private funding for its programs to interpret and provide access to the collection. Recently, it has received grants in support of the new interactive Discovery Gallery and the docent and teen docent programs. Grant support for collections-related activities has recently been received from the Museum Loan Network for the inaugural installation of the Schnitzer Gallery for American and regional art and for a survey of the Chinese textile and ceramic collections for inclusion in the MLN on-line database. Additionally, the Arlene & Harold Schnitzer CARE Foundation and the Mina & Jordan Schnitzer Foundation have a long-standing commitment to support the museum in the areas of operations and building the collection and would be potential strong supporters of expanding collections management needs.

Finally, with the museum building closed during the initial phases of this project (May-September 2004), more operating funds are available than would otherwise be, and staff time is more flexible. The timeframe of the project and allotment of staff time also takes into account other activities in the museum, in particular gallery installations and unpacking the remainder of the collection. The overall impact on regular staff time is minimal, in addition to which it is anticipated that temporary professional staff will be hired, as needed, to assist with both gallery installations and reinstalling the other storage areas.

7. HOW DOES THE PROJECT BUDGET SUPPORT THE PROJECT GOALS AND OBJECTIVES?

The budget was developed after consultation with local representatives of Montel and Spacesaver, two compact storage systems vendors, subsequent selection of Spacesaver, and consideration of UOMA staff needed to implement the project on a timely basis, taking into account routine activities and other projects occurring in the museum after its reoccupation in early 2004.

Project costs were determined by discussing space parameters and storage needs with the storage systems vendor representatives with the goal of maximizing the use of the space chosen for the rack systems. Based on these discussions, three compact mobile rack systems and six fixed wall racks were determined to be appropriate for the space. Salary and benefit information for the involved staff members was obtained and applied to the estimated time each employee will be involved in the project. The project conservator Marie Laibinis-Craft provided her fee for consultation on the project [and her travel time]. The Laurel Award intern's contribution was calculated based on an hourly wage of $8.00. Indirect cost were computed by applying the federally negotiated indirect rate of 32% to the total direct costs less the cost of the three large rack systems, exempt from the computation because they are each over $5,000.

The selection of staff members and the intern involved and the time estimates for their involvement in the project are based on prior experience with many museum projects, including the recent collections move and the ongoing collections database documentation project. Marie Laibinis-Craft estimated her time involvement on the project, based on prior experience. The two vendors consulted are competitive in the market. The Spacesaver bid provided the best product and service at a substantially lower cost than Montel and was awarded the contract for its art display systems in early 2003.

Prior to the award of the grant, the choice of situating the rack systems in the new collections storage area of the expanded Lower Level allows the museum to save a substantial amount on the floor rail systems, as the on-site building contractors have been able to recess the concrete slab for the systems in advance, eliminating the need for decking. As noted earlier, because the rail systems for the art racks are to be installed in approximately December 2003 prior to the grant award, IMLS grant funds are not being requested to support their purchase.

8. WHAT ARE THE QUALIFICATIONS AND RESPONSIBILITIES OF THE PROJECT PERSONNEL?

The registrar Jean Nattinger will coordinate all aspects of the project. In addition to familiarity with the works to be housed on the racks, the registrar has recently coordinated the inventory and packing of the museum's entire collection, including the framed works under discussion, for the off-site move for the duration of the building project. This project is essentially an extension of one part of that project, the next step for one segment of the collection. Duties will include planning the organization of the works for the racks in consultation with conservator Marie Laibinis-Craft and with other museum staff, working with the chief preparator and assistant preparator to unpack and install the work on the racks, supervising the student intern on the database documentation project, and preparing written materials and performing activities to educate the university community and broader public about the benefits of the new storage systems and about art conservation issues more generally.

Marie Laibinis-Craft, the conservator engaged for the project, is well qualified to advise the museum based on her experience, which includes consultation on museum collections storage and risk management. She comes highly recommended by Sonja Sopher, who did the museum's 1990 IMS General Conservation Assessment, and who was unavailable for this project.

The associate director and curator of American and regional art Lawrence Fong will provide invaluable opinions regarding the organization of the racks based on his deep familiarity with the collection in general, and the Northwest and American art collections in particular. Most recently, he has negotiated the loan of artwork, including works by Adolf Gottlieb, Richard Diebenkorn and Marsden Hartley, from the Detroit Institute of Arts, the San Francisco Museum of Modem Art, and the Seattle Art Museum as part of a Museum Loan Network implementation grant for the museum's new Schnitzer Gallery for American and regional art.

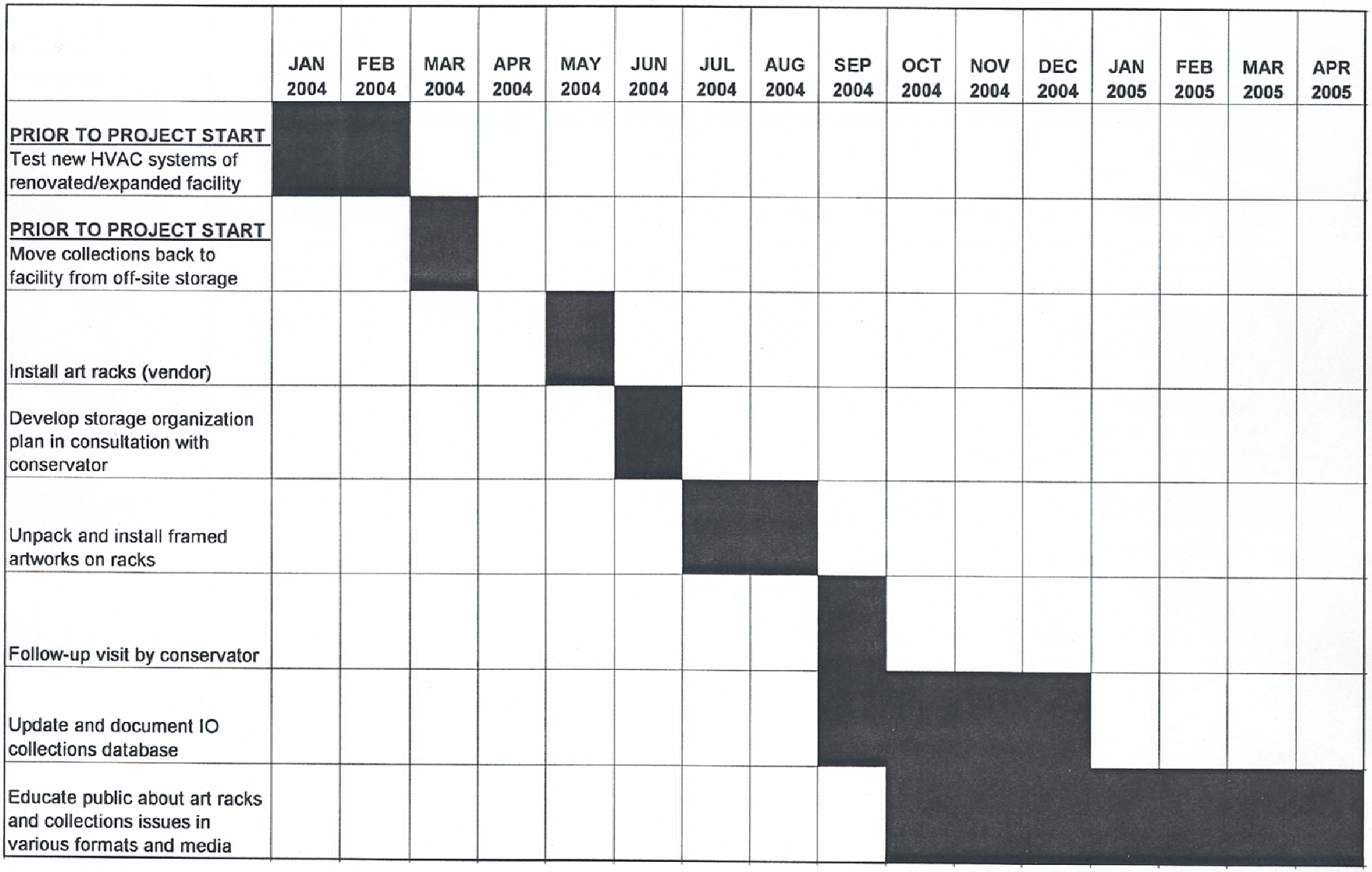
The museum's chief preparator Kurt Neugebauer and assistant preparator Richard Gehrke, working with and under the guidance of the registrar, are highly qualified to unpack and install the works on the new racks, having recently been the primary staff members involved in removing the collection from storage and packing it for moving. For the preparators, as for the registrar, the tasks involved in this project represent the next step in the process of returning one portion of the UOMA's collections to a new and improved environment.

The 2004-2005 Laurel Award Intern selected for the collections area will be chosen based on anticipated needs for the year, including the ability to do the collections database documentation for this project. Since 1996, student interns have been responsible for establishing and updating some 9,000 records on the collections database, under the guidance of the registrar.

IMLS 2004 CONSERVATION PROJECT SUPPORT
SPACESAVER ART RACK DISPLAY SYSTEMS

SCHEDULE OF COMPLETION

UNIVERSITY OF OREGON MUSEUM OF ART



Project Budget Form Front

SECTION 1: DETAILED BUDGET - CONSERVATION PROJECT SUPPORT

Name of Applicant University of Oregon Museum of Art

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
[redacted], Registrar	(1)	12 months x 10% x [redacted]/year		$3,214	$3,214
[redacted], Dir./Curator	(1)	1 month x 25% x [redacted]/year		$1,143	$1,143
[redacted], Prep.	(1)	3 months x 10% x [redacted]/year		$885	$885
[redacted], Prep.	(1)	3 months x 10% x [redacted]/year		$630	$630
		TOTAL SALARIES AND WAGES	$	5,872	5,872

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Grad. Student Intern	(1)	150 hours x $8/hour		$1,200	$1,200
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$	1,200	1,200

FRINGE BENEFITS

Rate	Salary Base	IMLS	Match	Total
51	% of $3,214		$1,639	$1,639
41	% of $ 1,143		$469	$469
51	% of $ 885		$451	$451
51	% of $ 630		$321	$321
	TOTAL FRINGE BENEFITS	$	2,880	2,880

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
M. Laibinis-Craft, Conservator	$512/day	9		$4,608	$4,608
		TOTAL CONSULTATION FEES	$	4,608	4,608

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
Portland/Eugene	(1)	(9)	$500	$396		$896	$896
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$	896	896

Project Budget Form Back

SECTION 1 - CONSERVATION PROJECT SUPPORT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

(All figures include freight & installation.)

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
13' Art Display Rack System	$28,036	$28,036		$28,036
14' Art Display Rack System	$30,218	$21,964	$8,254	$30,218
9' Art Display Rack System	$24,015		$24,015	$24,015
6 Fixed Art Display Racks	$6,165		$6,165	$6,165
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$ 50,000	38,434	88,434

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL SERVICES	$		

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL COST OF OTHER	$		
	TOTAL DIRECT PROJECT COSTS	$ 50,000	53,890	103,890

Project Budget Form

SECTION 3: SUMMARY BUDGET - CPS AND EDUCATION COMPONENT

Name of Applicant University of Oregon Museum of Art

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

DIRECT COSTS	IMLS	MATCH	TOTAL
SALARIES AND WAGES *(PERMANENT STAFF)*		$5,872	$5,872
SALARIES AND WAGES *(TEMPORARY STAFF HIRED FOR PROJECT)*		$1,200	$1,200
FRINGE BENEFITS		$2,880	$2,880
CONSULTANT FEES		$4,608	$4,608
TRAVEL: DOMESTIC		$896	$896
FOREIGN			
SUPPLIES & MATERIALS	$50,000	$38,434	$88,434
SERVICES			
OTHER			
TOTAL DIRECT COSTS	$ 50,000	$ 53,890	$ 103,890
INDIRECT COSTS*	$	$ 6,919	$ 6,919

** If you do not have a current Federally Negotiated Rate, your indirect costs must appear in the Match column only.*

TOTAL PROJECT COSTS		$ 110,809
AMOUNT OF CASH-MATCH	$ 60,809	
AMOUNT OF IN-KIND CONTRIBUTIONS-MATCH	$	
TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)		$ 60,809
AMOUNT REQUESTED FROM IMLS		$ 50,000
PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS (MAY NOT EXCEED 50%)		45.12 %

Have you received or requested funds for any of these project activities from another federal agency? *(please check one)* ☐ Yes ☑ No

If yes, name of agency _____ Date _____

Amount requested $ _____

INDIRECT COSTS

Check either A or B and complete C (see page 4.6 for an explanation of indirect costs).

☐ A. an indirect cost rate which does not exceed 20% of modified total direct costs – may be listed only as cost sharing and not to exceed $10,000.

☑ B. Federally Negotiated Indirect Cost Rate (see page 4.6).

Note: may be applied to both IMLS and match columns – total direct costs charged to IMLS even with a pre-negotiated indirect cost rate must not exceed $50,000 or $75,000 (if an exceptional project).

DHHS
Name of Federal Agency

12/18/01
Effective Date of Agreement

C. Rate		base(s)		Amount(s)
32	%	of $	21,621	$ 6,919
	%	of $		$

TOTAL INDIRECT COSTS $ 6,919

Note: This page is part of the budget forms and must be included, whether or not you can claim an indirect cost rate.

Historic St. Mary's City (Sample Education Component)

St. Mary's City, Maryland

Project Type: Detailed Survey
IMLS Award: $59,904 (includes $9,924 for education component)
Match: $61,208
Total Project: $121,112
Museum Budget: $2,526,672

$49,980 to conduct a detailed condition survey of selected archaeological collections recovered from the National Historic Landmark site of St. Mary's City, Maryland. $9,924 to create a full color illustrated brochure summarizing how conservation benefits the field of archaeology and is integrated into the archaeological process of a large and diverse historical artifact collection.

EDUCATIONAL COMPONENT NARRATIVE

1: WHAT IS THE DESIGN OF THE EDUCATIONAL COMPONENT?

The educational component proposed for the project is designed to inform a variety of audiences in a range of disciplines about the significance of the appropriate approach to the conservation of historical archaeological artifacts. The educational outreach will take the form of a variety of specific products targeted to each of these various groups. The principle product will be a full color illustrated brochure summarizing how conservation benefits the field of archaeology and is integrated into the archaeological process of a large and diverse historical artifact collection. Using the detailed conservation survey of the Historic St. Mary's City Collections (IMLS Funded) as an example, the current best practice for conservation planning, survey techniques, and evolving treatment regimens will be described. While HSMC will be used for examples, the general goal will be to explain the underlying model for systematic conservation and the need for archaeologists to incorporate conservation planning before excavations begin. The document will include important resources on professional conservation groups so that organizations needing professional advice or services can be directed to the proper professionals. This brochure will be designed to reach both a general audience of interested individuals, and to help alert specialists in other areas, primarily historical archaeologists and museum specialists, to the very special conservation needs of historic, archaeological objects. In addition to printed copies of this brochure, a carefully designed web version of the document will be created and posted on the HSMC web site in order to reach the widest possible audience.

We intend to distribute this brochure at a variety of professional archaeological conferences to help educate archaeologists about the complexity of the process and the need to involve professional conservators in all phases of planning for excavations and eventual curation. These conferences include the Council for Northeastern Historical Archaeology (CNEHA) Annual meeting, the Middle Atlantic Archaeological Conference (MAAC), and the Annual Meeting of the Society for Historical Archaeology (SHA). The brochure will also be distributed at annual meeting of the American Institute for Conservation of Historic and Artistic Works (AIC) to reach conservators and conservation students in a variety of disciplines, and teach them of the special characteristics of historical archaeological collection so they can better appreciate the magnitude of such conservation. In addition, a local presentation with a popular voice will be given at Historic St. Mary's City for the interested local community and the student body of the nearby St. Mary's College of Maryland. This local presentation will be sponsored by the Historic St. Mary's City Foundation and will include a small reception and will provide an opportunity to distribute copies of the brochure to the Museum's core constituency.

In order to assure that the educational goals of this component are met, the conservation and curation specialists will work directly with the Historic St. Mary's City Public Programs staff during the course of the detailed conservation survey. These individuals have considerable experience in education as they currently teach 28,000 Maryland students about archaeology and Maryland history every year. From the beginning of the overall conservation project, curation and conservation staff will meet with the Public Programs staff to outline educational goals and objectives. By carefully documenting the conservation survey process and distilling it into easily understandable components, we will seek to create products which increase sensitivity to and acceptance of the responsibility of stewardship for the past. To this end, regular meetings will be scheduled over the course of the project.

In addition to these regular meetings, the Consultant Conservator and Conservation Assistant will each dedicate 67 hours to prepare the text, select the illustrations and review educational goals and outcomes with the educational staff of the Museum. Also dedicating an equal amount of time to this phase of the project will be the Project Director who serves as curator for the Museum. Additionally, all these individuals will work with the Museum's Director of Communication and Marketing in the actual design and layout of both the brochure and web version. After a draft product is produced it will be reviewed by members of the educational staff and the Director of Research and the Museum's Executive Director, the Museum's Director of Communication and Marketing will solicit bids for printing the brochure. The finished brochure will be made available to all visitors to Historic St. Mary's City and distributed at professional archaeology, conservation, and museum conferences. Announcements of the availability of the electronic version of the brochure will be sent to a variety of museums, archaeology, conservation, and other humanities electronic discussion lists. We plan to create the final brochure after completion of the detailed conservation survey so that we will have access to the greatest number of examples and illustrations.

2: WHAT ARE THE ANTICIPATED BENEFITS OF THIS EDUCATIONAL PROJECT?

The primary anticipated benefit from the educational component of this project is an expanded appreciation for the responsibility that archaeologists and museum professionals have as stewards of archaeologically derived artifacts. Many people perceive archaeology as digging and fail to appreciate the work that must be done to understand and preserve the fragments of the past that are recovered in archaeological work. This project will educate a range of audiences that conservation is needed to make sure these items continue to exist so that future scholars can ask new questions. Archaeological resources are non-renewable - they are no longer making colonial capitals of Maryland. All excavations destroy the very archaeological record they seek to document. Careful preservation of all these materials is needed since future scholars will need to study past collections because only so many archaeological sites exist.

As part of the museum's educational mission, the staff of Historic St. Mary's City annually teaches two specific classes in Historical Archaeology at St. Mary's College of Maryland. These staff members serve as adjunct faculty at the college and for thirty years have taught an archaeological field school. For the past fifteen years, the staff has also taught a class in archaeological analysis and curation. For the past three years, both of these classes have included a lecture by a professional conservator to sensitize the students to the conservation responsibilities of historical archaeologists. The brochure will serve as part of the class materials given to archaeology students, and used to help increase their awareness of this important area of professional responsibility.

By reaching a wide range of audiences with the message of the significance of collection stewardship and conservation, museum specialists, professional archaeologists and the general public can be sensitized as to why scarce resources need to be dedicated not only to the preservation of archaeological materials, but also to collections surveys that allow conservation activities to be planned and executed with the most efficient possible use of time and resources. Conservation is perceived by some in the museum and archaeological community as a way of making artifacts more attractive for display purposes. Educating them that conservation is about gaining new information and preserving these scientific samples for future study is one of the greatest hoped for results of this project. By reaching the general public with these messages, support for greater government investment in this area can be fostered. It is hoped that the wide distribution of this brochure may inspire some students to focus on this area of need and pursue careers in archaeological conservation. By creating an electronic version of this brochure, we will be able to reach a much wider sample of individuals. Even after all the hard copy versions of the brochure have been distributed, this electronic version will continue to be available via the World Wide Web. The Consultant Conservator serves as the inter-society liaison between the Society for Historical Archaeology and the American Institute for Conservation. We intend to approach both AIC and SHA to seek their endorsement of this brochure and possible support for reprinting after the original production has been distributed.

3: HOW DOES THE PROJECT BUDGET SUPPORT THE EDUCATIONAL COMPONENT GOALS AND OBJECTIVES.

The budget was designed to provide time for the Conservation Consultant and Conservation Assistant, with the assistance of the above indicated museum staff, to prepare the text and select the illustrations for the conservation brochure. All requested moneys will be dedicated to fund the Conservation Consultant and Conservation Assistant and to pay the cost of printing the brochure. We have budgeted 67 hours by the Consultant Conservator and the Conservation Assistant to produce this text with the assistance of various museum staff. We want to dedicate half of the moneys we are requesting to print 10,000 copies of the brochure as a full color product with an eye pleasing design developed by the project staff working with the Director of Communications and Marketing. The electronic version will be posted on our web site at basically no cost other than the time of the Museum staff.

All project match will be derived from dedicated staff time by a variety of specialists currently working for the museum. The Director of Public Programs, the museum's Education Coordinator, the Curator of Collections, the Director of Research, the Director of Communications and Marketing and the museum's Executive Director will dedicate time to assist in the preparation and review of this brochure. The education staff, in particular, will work closely with the Consultant Conservator and Conservation Assistant, to be sure that the desired learner outcomes will be achieved by this brochure and that comprehensibility will be kept at level where most readers be able to "take away" the message of the need for collections stewardship.

4: WHAT ARE THE QUALIFICATIONS AND RESPONSIBILITIES OF THE PROJECT PERSONNEL?

Details concerning all personnel who are involved in the overall survey project have been described under the general project narrative. Special aspects of their experience and training as it relates to the educational aspects of the project are provided below. Copies of resumes are provided in a separate appendix.

Lisa Young (Consultant Conservator) has 13 years of conservation and collections management experience. She has a B. Sc. in Archaeological Conservation (First Class Degree) from the University of Wales, Cardiff, U.K., and a B.A. in Anthropology from Mary Washington College, Virginia. She is an active member and participant of professional organizations including the Society for Historical Archaeology, the Council for Maryland Archeology, the American Institute for Conservation, and the Washington Conservation Guild. Ms. Young is a course instructor for the National Preservation Institute in which she teaches two courses-Archaeological Curation, Conservation and Collections Management and Field Conservation for Archaeologists. She has recently completed a USAID supported project in Alexandria, Egypt to train Egyptian conservators in the conservation of waterlogged organic materials. Ms. Young will serve as principal author of the brochure text.

Silas D. Hurry (project Supervisor) is the Museum's Curator of Collections. Mr. Hurry attended graduate school at Cambridge University in the United Kingdom. Mr. Hurry serves as adjunct faculty at St. Mary's College of Maryland. As Curator of Collections Mr. Hurry has been involved in developing both exhibits and printed educational matter to accompany these exhibits. Mr. Hurry will assist with logistics and preparation of the brochure text.

Henry M. Miller. Ph.D. (Research Director) holds a Ph.D. in Anthropology from Michigan State University and now serves as Chairman for the Archaeological Ethics and Standards Committee of the Society for Historical Archaeology. In 1997 he served as the President of the Society for Historical Archaeology. Dr. Miller is widely published in professional joumals and has contributed articles to several edited volumes. He is also an Adjunct Professor at St. Mary's College of Maryland. Dr. Miller will assist in reviewing the brochure content.

Martin Sullivan. Ph.D. (Museum Director) became the Executive Director of Historic St. Mary's City in the June of 1999. Dr. Sullivan (Ph.D. U.S. Social and Cultural History, University of Notre Dame) has over 30 years of demonstrated achievement in cultural management, including twenty years as a museum director. Dr. Sullivan will assist in reviewing the brochure content.

Sara Rivers (Conservation Assistant) has eight years of experience in archaeological excavation and collections management. She has a Masters of Applied Anthropology from the University of Maryland, College Park and a B.A. in History and Anthropology from Murray State University in Murray, Kentucky. Ms. Rivers has taken seminars in conservation at the Smithsonian's National Museum of Natural History with Dr. Carolyn Rose, Natalie Firnhaber, and Greta Hansen. Recently she has participated as panelist discussing conservation surveys and collection stewardship at the annual meeting of the Middle Atlantic Association of Museums. Ms. Rivers will assist in preparing the brochure text.

Dorsey Bodeman (Director of Public Programs) has over 20 years of experience in education, including 7 years as a classroom teacher. Since 1986 Ms. Bodeman has worked in the education arena in museum settings at a variety of sites including the Jefferson homes of Monticello and Poplar Forest, Jamestown, and St. Mary's City. Ms. Bodeman has participated in numerous professional meetings and taught Teacher Institutes in colonial history at Historic St. Mary's City. Ms. Bodeman will review the brochure to assure that we meet the educational goals.

Jennifer Yaremczak (Education Coordinator) has a BA in History from Gettysburg College and an MA in History from the University of Delaware with a Certificate in Museum Studies. She completed internships at Winterthur's Historic Houses of Odessa in Delaware, The National Museum of American History in Washington, D.C., and The Gilder Lehrman Collection in New York City. Ms. Yaremczak will assist in reviewing the brochure to assure that we meet the educational goals.

Susan G. Wilkinson (Director of Communications and Marketing) has a B.A. from St. Mary's College of Maryland and has served as Director of Communications and Marketing for Historic St. Mary's City since July 2000. In this capacity she directs institutional communications, marketing, and media relations for the museum. Duties also include the design, production, and management of advertising, marketing material, and the museum web site. Ms. Wilkinson will design the layout of both the brochure and the web version of the presentation.

Project Budget Form Front

SECTION 2: DETAILED BUDGET - EDUCATION COMPONENT

Name of Applicant Historic St. Mary's City (If Applicable)

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Silas Hurry, Curator	(1)	50x $25.17		$1258.50 ✓	$1258.50
D. Bodeman, Dir P.P.	(1)	50 x $24.22		$1211.00 ✓	$1211.00
Henry Miller, Res. Dir	(1)	25 x $29.22		$730.50 ✓	$730.50
M Sullivan, Exec. Dir	(1)	25x $65.00		$1625.00 ✓	$1625.00
		TOTAL SALARIES AND WAGES	$	(cont)	(cont)

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Sara Rivers, Con. Ast.	(1)	67 x $13.50	$904.50		$904.50
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		$904.50

FRINGE BENEFITS

RATE		SALARY BASE		IMLS	MATCH	TOTAL
30 %	% of	$	7137.80		$2141.34 ✓	$2141.34
	% of	$				
	% of	$				
		TOTAL FRINGE BENEFITS		$		$2141.34 ✓

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
Lisa Young, Con. Conserv.	$60/hr	67	$4020.00 ✓		$4020.00
		TOTAL CONSULTATION FEES	$ $4020.00 ✓		$4020.00

TRAVEL

FROM/TO	NUMBER OF: PERSONS ( ) DAYS ( )	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
	( ) ( )					
	( ) ( )					
	( ) ( )					
	( ) ( )					
			TOTAL TRAVEL COSTS	$		

Project Budget Form Front

SECTION 2: DETAILED BUDGET - EDUCATION COMPONENT

Name of Applicant Historic St. Mary's City (cont) (If Applicable)

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
S. Wilkinson, D. M.	(1)	60 hrs x $25.73		$1543.80 ✓	$1543.80
J. Yaremczak, Ed. Cor	(1)	50 hrs x $15.38		$769.00 ✓	$769.00
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$	$7137.80 ✓	$7137.80

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	( )				
	( )				
	( )				
	( )				
		TOTAL SALARIES AND WAGES	$		

FRINGE BENEFITS

RATE	SALARY BASE	IMLS	MATCH	TOTAL
%	of $			
%	of $			
%	of $			
	TOTAL FRINGE BENEFITS	$		

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
	TOTAL CONSULTATION FEES		$		

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
	( )	( )					
	( )	( )					
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$		

Project Budget Form Back

SECTION 2 - EDUCATION COMPONENT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$		

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
brochure printing	actual	$5000.00		$5000.00
	TOTAL SERVICES	$ $5000.00		$5000.00

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL COST OF OTHER	$		

TOTAL DIRECT PROJECT COSTS	$ 9924.50 ✓	$9279.14 ✓	$19203.64

Toledo Zoo (Sample Education Component)
Toledo, Ohio

Project Type: Research
IMLS Award: $55,759 (includes $9,607 for education component)
Match: $98,754
Total Project: $154,513
Museum Budget: $22,383,141

$46,152 to study the development of conservation husbandry and breeding strategies that can be used for three endangered butterfly species: Mitchell's satyr (Neonympha mitchelli), purplish copper (Lycaena helloides) and swamp metalmark, (Calephelis muticum). $9,607 to create a curriculum on the conservation of these species and work with state organizations to create a DVD for the public.

1. WHAT IS THE DESIGN OF THE EDUCATION COMPONENT?

The staff of the Education Department of The Toledo Zoo (ITZ) plans to develop a curriculum that concentrates on the conservation of two Ohio state listed endangered butterflies, the swamp metalmark, *Calephelis muticum,* and the purplish copper, *Lycaena belloides.* The development of these materials would complement and coincide with conservation and recovery efforts planned for these two species by the Zoo's Conservation and Research Department. The goal of the project is to raise the awareness of teachers and students regarding two state endangered species of wetland butterflies and the causes for their decline.

The theme for the curriculum is "Beautiful Butterflies are Vanishing from Ohio's Wetlands!" The sub-themes are "I'm Starving!", "I'm Homeless!", and "Does Anyone Care?" The theme and sub-themes attempt to create a blend of tangible and intangible messages, providing a balanced presentation that makes the information relevant and provocative to elementary school children. Two of the sub-themes address factors key to the survival of the butterflies. "I'm Starving!" addresses the nutritional needs of the larvae and adult butterflies. "I'm Homeless!" addresses habitat loss and fragmentation. The remaining sub-theme "Does Anyone Care?" is a call to action to preserve the butterflies and their habitat.

TTZ Education staff will work with the Zoo's Conservation and Research Department and the Ohio Department of Natural Resources to produce two ten minute video segments about both butterfly species. The videos will focus on the main theme and sub-themes. The content and production will be age appropriate for the elementary level. After production, the videos will be converted to a DVD format for distribution. Two hundred fifty DVDs will be produced.

A curriculum component will be created to complement the DVD videos. The curriculum will be divided into three units for each of the two video segments. Each unit will focus on each of the sub-themes. Two hundred fifty copies of each of the 24 lessons will be produced. Additionally, curricula will be divided into two modules; one focused on grades 1-3 and the other grades 4-6 (see table 1).

Table 1

		Sub-Themes (Units)		
		I'm Starving!	I'm Homeless!	Does Anyone Care?
Purplish Copper	Grades 1-3 module	2 lessons	2 lessons	2 lessons
	Grades 4-6 module	2 lessons	2 lessons	2 lessons
Swamp Metalmark	Grades 1-3 module	2 lessons	2 lessons	2 lessons
	Grades 4-6 module	2 lessons	2 lessons	2 lessons

The curriculum will be developed using the 5-E instructional model, a widely recognized, inquiry-based, constructivist learning model. All lessons will be aligned to the Ohio State Proficiency Outcomes for Science.

The final piece for the education component will be a color poster depicting each butterfly. Text will be included, addressing each of the aforementioned sub-themes. One thousand posters will be produced. When the DVDs, curriculum, and posters are ready for distribution, TTZ Education Department staff will conduct teacher workshops to train elementary teachers to use the materials. Emphasis will be placed on disseminating curriculum to teachers in schools that are within a 15-mile radius of the butterflies' habitats.

Mitchell Magdich, TTZ Curator of Education, will supervise the education component. Approximately 5% of his time will be allocated for this project. A temporary employee hired specifically for the project will be Science Education Specialist Karen Mitchell, a retired schoolteacher who has extensive experience in elementary science education methodologies. Mitchell will develop the curriculum. Linda Calcamuggio, Education Specialist at TTZ, will coordinate teacher training. Videography and production of the video component and poster design will be done by employees of the Ohio Department of Natural Resources (ODNR). The Toledo Zoo Interpretive Services Department will prepare curriculum materials for print production, and design the DVD label and sleeve jacket. Vanessa Neeb, Curator of Interpretive Services at TTZ, will supervise graphics design of the educational curriculum, and design of the DVD label and sleeve jacket.

Preparation of the educational materials will begin in the spring of 2004 with teacher workshops beginning in fall of 2005. This schedule is appropriate because production, such as videography will be operating concurrently with the conservation project field season and the butterfly flights; the products will be completed for the following school year.

2. WHAT ARE THE ANTICIPATED BENEFITS OF THIS EDUCATIONAL PROJECT?

There is a general lack of knowledge of endangered animals endemic to one's immediate area, especially if those animals are not well represented in the media. Most children's books and school textbooks concentrate on more prolific endangered animals that occur in distant areas of the world. Little attention is given to local endangered species of animals and the root causes of their demise. The project will serve to make a local connection to this global dilemma, making the topic much more relevant and timely to teachers and students alike. In addition, the root issues of endangerment such as habitat loss, habitat fragmentation, habitat alteration and inappropriate pesticide application can be investigated from a relevant and concrete framework since teachers and students are able to observe the phenomenon first hand. Ultimately, the project will raise the awareness of teachers and students regarding two state endangered species of wetland butterflies and the causes for their decline. This will be accomplished by 1) implementing a well-designed curriculum and 2) by training teachers to use it. Consequently, teachers and students will know about the butterflies' natural history, their habitat, the various plants that the butterflies require for survival and the reasons for the butterflies' demise. As an informed audience, teachers and students will be more capable of identifying opportunities to protect the butterflies and their habitat and take appropriate action. Once teacher awareness has been aroused and production has been completed, subsequent classes of students can be educated about conserving these butterflies long after the project period has ended.

3. HOW DOES THE PROJECT BUDGET SUPPORT THE EDUCATION COMPONENT GOALS AND OBJECTIVES?

Costs for producing and replicating the DVDs and for printing the curriculum and the poster are based on estimates from reliable vendors who have a track record of quality work for TTZ. The labor costs for writing the curriculum are based on a written proposal from Mitchell. The labor costs for a graphic designer for the curriculum and poster are based on an estimate provided by the Curator of Interpretive Services at The Toledo Zoo based on current rates for the pool of part time graphics support staff currently employed by TTZ. The Zoo's in kind match is based on current salaries, wages, and fringe benefits for Zoo staff in the Education Department and Interpretive Services Department, while the Ohio Department of Natural Resources in kind match is based on their experience with current industry standard costs for filming and producing two-ten minute video programs. Mileage costs are based on the federal rate and ten projected day trips to both Urbana and Whitehouse area schools for the teacher training. We attempted to be as frugal as possible without jeopardizing educational objectives and quality.

4. WHAT ARE THE QUALIFICATIONS AND RESPONSIBILITIES OF THE PROJECT PERSONNEL?

Curator of Education, Mitchell L. Magdich, supervises all of the Zoo's educational functions including public programs, interpretive programs, school programs, home school programs, outreach programs, overnight programs, camps, distance learning, the Children's Zoo, the library, the science resource center, teacher training and docent training. He has over 14 years experience in Zoo education and over 18 years as an informal science educator including employment as a park naturalist. Mr. Magdich has a Bachelor of Education degree from the University of Toledo. Magdich will supervise the education component of the project.

Magdich has been conducting research on Ohio's threatened and endangered butterflies for 16 years. He conceived and developed the Ohio reintroduction of the federally endangered Karner blue butterfly *(Lycaeides melissa samuelis)* to Ohio, a project implemented by the Conservation and Research Department of TTZ. Magdich is also a member of the steering committee and is the chairperson of the education subcommittee for the Butterfly Conservation Initiative (BFCI), a national butterfly recovery program administered through the American Zoo and Aquarium Association (AZA). He has received several awards related to his work with butterflies including the 1998 Conservation Colleague Award from The Nature Conservancy, The United States Fish and Wildlife Service National Endangered Species Program Award in 2000, the AZA Outstanding Service A ward in 2002, and was a key member of the group that obtained the AZA North American Conservation Award for TTZ in 2003. He also produced the educational loan boxes that were cited as a key feature of the lake sturgeon educational effort that resulted in the Mace Award in 1997.

Vaneesa Neeb, Curator of Interpretive Services at TTZ, will supervise graphic design of the educational curriculum, design of the DVD label and sleeve jacket and design of the wetland butterfly poster at TTZ. Neeb has several award-winning design efforts to her credit, including the graphic designs for TTZ Aviary, which won the AZA Exhibit Award in 1999 and the Aquarium graphics for lake sturgeon that won the Mace Award in 1997. Artists and designers hired through the Interpretive Services Department at The Toledo Zoo will do graphic design of the curriculum. Department staff have extensive experience in design and production of posters, brochures, pamphlets, booklets, reports, educational materials, murals, signs and exhibits that are used or displayed throughout The Toledo Zoo.

Linda Calcamuggio, Education Specialist, has 4 years experience as a Zoo educator. She has direct oversight of the Zoo's distance learning, overnight, and teacher in-service programs. Calcamuggio will conduct and supervise the teacher-training segment of the education component.

Karen Mitchell is a retired elementary school teacher with over 30 years experience in the classroom. Mitchell has extensive experience in science education methodologies and has participated and assisted in TTZ education programs for more than 10 years. Mitchell will oversee the development of the butterfly curriculum.

The Ohio Department of Natural Resources (ODNR) will provide staff for the filming and production of the video segments. ODNR has extensive experience in videography, having filled and produced the widely distributed 30-minute program Wild Ohio! for several years. ODNR will also design the poster.

Project Budget Form Front

SECTION 2: DETAILED BUDGET - EDUCATION COMPONENT

Name of Applicant The Toledo Zoo (If Applicable)

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
M.Magdich/ Curator, E	(1)	5% of yearly base salary		$2,400	$2,400
V. Neeb/ Curator,	(1)	5% of yearly base salary		$2,400	$2,400
Interpretive Services	( )				
Linda Calcamuggio	(1)	4% of yearly base salary		$1,200	$1,200
		TOTAL SALARIES AND WAGES	$	$6,000	$6,000

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Karen L. Mitchell	(1)	$22/ hour x 72 hours	$1,584		$1,584
Sci. Education Spec.	( )				
TTZ Support staff	(1)	$25/ hour x 120 hours	$3,000		$3,000
Graphic artist	( )				
		TOTAL SALARIES AND WAGES	$ $4,584		$4,584

FRINGE BENEFITS

RATE		SALARY BASE		IMLS	MATCH	TOTAL
M. Magdich	30 %	of $	$2,400		$720	$720
V. Neeb	30 %	of $	$2,400		$720	$720
L. Calcamuggio	30 %	of $	$1,200		$360	$360
		TOTAL FRINGE BENEFITS		$	$1,800	$1,800

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
		TOTAL CONSULTATION FEES	$		

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
Toledo/ Urbana	(1)	(10)		$806	$806		$806
Toledo/ Swanton	(1)	(20)			$317		$317
	( )	( )					
	( )	( )					
			TOTAL TRAVEL COSTS		$ 1,123		$1,123

Project Budget Form Back

SECTION 2 - EDUCATION COMPONENT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$		

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
VHS/ DVD replication	250 copies@ $3.60	$900		$900
Print poster, curriculum	1000 copies@ $1/ 250 @ $1.24	$3,000	$5,454	$8,454
Poster design	$53/ hour x 40 hours		$1,800	$1,800
Filming/ production	$53/ hour x 40 hours		$2,120	$2,120
	TOTAL SERVICES	$ $3,900	$9,374	$13,274

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL COST OF OTHER	$		
	TOTAL DIRECT PROJECT COSTS	$ 9,607	$17,174	$26,781

Arizona State University Art Museum (Sample Education Component)

Tempe, Arizona

Project Type: Training
IMLS Award: $22,423 (includes $8,236 for education component)
Match: $25,737
Total Project: $46,160
Museum Budget: $709,322

$14,187 to conduct collection care planning and staff training leading to the development of a Disaster Preparedness and Recovery Plan. $8,236 to present a workshop entitled, "Collection Protection, Are You Prepared?" for campus museum, archive and library personnel.

EDUCATION COMPONENT- NARRATIVE

"Integration of Cultural Properties with Existing Campus-wide Disaster Preparedness and Recovery Plan at ASU Art Museum, Tempe, AZ"

1. What is the design of the education component?

The second component of the grant will be an educational outreach project designed to extend the information and experience gained from the conservation project and resulting Arizona State University Art Museum (ASUAM) Emergency Preparedness Plan to the university community. The objective is to broaden influence and form a network of collection managers, archivists and librarians on the ASU Main Campus and ASU West Campus. The project goals are to directly involved personal in planning and education sessions for emergency preparedness, efficiently stream line university emergency procedures common to all departments, share the advise of a conservation consultant, and plan for future collaborations to respond to emergencies and to write and update preparedness plans.

Campus efforts will be consolidated and updated by developing a new Emergency Response website for the university. This will allow campus museums, gallery personnel, collections managers, archivists, librarians, access to the 2006 ASUAM Emergency Plan, links to cultural property personnel, responders and references to ASU, State of Arizona, regional and national assistance. ASUAM staff and Project Conservator will co-host the 5-day campus-wide Emergency Preparedness and Recovery Workshop. During this workshop the participants from the previous year's training will exchange information with other departments, campus emergency responders will present updated information concerning procedures and a conservator will be available for site visit consultations.

The ASUAM Registrar, key staff and museum studies students estimate approximately 600 hours of service will be directed toward completion of this project. The schedule of events extends over an 18-month period, which allows adequate time for evaluation, revision and incorporation into the daily work schedule.

2. What are the anticipated benefits of this education project?

The targeted audience for this education project will not necessarily be the general public that walks through the front door. Without doubt the emergency plan will protect the very collections the general audience travels to view but the primary focus will be the audience generally categorize as the repeat attendee. These students, volunteers and their friends; docents and their acquaintances; university faculty, staff and contacts, Board members and their associates and city residents involved with their neighboring university. These connections compound to significant numbers on a main campus with

48,901 students, 4,741 staff and faculty, and immediate university city and community of 158,625 population.

In addition to the confirmed campus participants listed in the Appendix, Phase II list, additional campus collections, archives and library staff will be invited to attend the workshop. This project will accommodate all interested students working with committed faculty and staff.

The potential for continuing the project after the planning period will become credible during the consultation appointments to occur during the 5-day workshop. The consulting conservator will organize and implement a basic outline and agenda for future planning meetings when convening with individual departments. The new emergency plan web site will be launched the same week of the campus workshop and aid in the design of future department emergency plans. Future grant opportunities will be posted at the site. ASUAM museum study interns will update and maintain the website.

3. How does the project budget support the education component goals and objectives?

The initial conservation project budget serves as the foundation for the education component goals and objectives. The ASU AM emergency plan when finished will be a pilot program and model for a university department emergency response plan concerned with cultural property protection. A major portion of the plan will provide a template for ASU policy and procedure and State of Arizona agency policy and procedure. Which departments can efficiently duplicate so as to allow more time for developing collaborations and specific collections mitigation plans.

Cost factors are reasonable and appropriate and at bare minimum. The university infrastructure supports much of the student, staff and emergency responder contributions needed to present this program. Both Project Grant and Education Component presenters involve the same personnel so duplicate time for training and expense have been eliminated.

4. What are the qualification and responsibilities of the project personnel?

Terri Schindel, Conservator, will serve as the consulting conservator for the education component of the project. Terri has 18 years of experience and serves as regional advocate for the conservation needs of institutions operating with no or little availability to staff or local (AIC) conservators. See Appendix; Resumes.

Anne Sullivan, ASUAM Registrar, has 15 years experience as a Museum Registrar working on university campuses and is well qualified to teach the intricacies of intra-departmental project planning. She has served as an MAP II consultant and grant reviewer for IMLS applications. See Appendix; Resumes.

Additional presenters and confirmed campus participants summarized in Appendix; Part II Campus Participants, Campus Maps with Participant Descriptions.

Project Budget Form Front

SECTION 2: DETAILED BUDGET - EDUCATION COMPONENT

Name of Applicant ASUAM Campus-Wide Emrgncy Training Wksh (If Applicable)

IMPORTANT! READ INSTRUCTIONS IN PART 4 BEFORE PROCEEDING.

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Anne Sullivan, Rgstr	(1)	270 hrs ($20 per hr)	5,400		$5,400
Tiffany Fairall, Ast. Rg:	( )	50 hrs ($13 per hr)			
	( )				
	( )		650		$650
		TOTAL SALARIES AND WAGES	$ 6,050		$6,050

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	NO.	METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Student - Website	(1)	15 hrs per week for 12 weeks		1,800	$1,800
	( )	180 hrs ($10 per hr)			
Student - Workshop	(1)	15 hrs per week for 6 weeks	900		$900
Coodinator	( )	90 hrs ($10 per hr)			
		TOTAL SALARIES AND WAGES	$ 900	$1,800	$2,700

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	MATCH	TOTAL
Sullivan at 15	% of $	5,400		810	$810
Fairall at 15	% of $	650		98	$98
Students at 4	% of $	2,700	36	72	$108
		TOTAL FRINGE BENEFITS	$ 36	980	$1016

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE OF COMPENSATION (DAILY OR HOURLY)	NO. OF DAYS (OR HRS) ON PROJECT	IMLS	MATCH	TOTAL
Schindel, Conservator	650 per day	5 days	3,250		$3,250
		TOTAL CONSULTATION FEES	$ 3,250		$3,250

TRAVEL

FROM/TO	NUMBER OF: PERSONS	DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	MATCH	TOTAL
Boulder, CO/Tempe	(1)	( )		425	425		$425
Hotel (6 nights)	(1)	(6)	600(100/dy)		600		$600
7 days per diem	(1)	( )	350(50/dy)		350		$350
2 travel days	(1)	( )	650 per dy		1300		$1,300
			TOTAL TRAVEL COSTS		$ 2675		$2,675

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SECTION 2 - EDUCATION COMPONENT-CONTINUED

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
Workshop - Disaster	Emergency response kit (1000)	1,375		$1,375
Prep supplies	75 brochures (375)			
For 30 participants	75 questionaires			
	Agenda, referral sheets			
TOTAL COST OF MATERIAL, SUPPLIES, & EQUIPMENT		$ 1,375		$1,375

SERVICES

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL SERVICES	$		

OTHER

ITEM	BASIS/METHOD OF COST COMPUTATION	IMLS	MATCH	TOTAL
	TOTAL COST OF OTHER	$		
	TOTAL DIRECT PROJECT COSTS	$ 8,236	$8,830	$17,066